

ON THE MYSTERY OF HEAD RESONANCE  
By Walter B. Graham

—IN THIS ISSUE—  
Foreign News and Many Other Interesting Features

HARPSICHORD OR PIANO? (Continued)  
By Richard Buchmayer and  
Translated by Edwin Hughes

# MUSICAL COURIER

*Weekly Review OF THE World's Music*

Forty-Eighth Year Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street, New York  
Entered as Second Class Matter January 8, 1883, at the Post  
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCV—NO. 26

NEW YORK, THURSDAY, DECEMBER 29, 1927

WHOLE NO. 2490



Photo © Mishkin

Rosa Ponselle

as Norma

In Which She Achieved an Unprecedented Triumph

**INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY**  
Church, Concert and School Positions Secured  
**MRS. BABCOCK**  
Carnegie Hall, New York  
Telephone: 2634 Circle

**J. H. DUVAL**  
VOICE SPECIALIST  
In Europe 1927-28: Hotel Marino, Milan  
Artist Pupils Perfected in Italian and French Opera and Started on Careers

**ESTHER TAYLOR DOUGLAS**  
TEACHER OF SINGING  
Artist-pupil of the late Rosine Laborde of Paris, France  
Studio: Metropolitan Opera Bldg. (by appointment only)  
Home: 612 West 184th St., New York  
Telephone Washington Heights 2627

**M. F. BURT SCHOOL**  
Sight-Singing, Ear Training, Musical Stenography, Normal Course in Public and Private School Music, Special coaching for church trials.  
Address: Brooklyn School, 48 Lefferts Place

**ROSS DAVID**  
VOCAL STUDIOS  
63 West 56th Street  
Phone: Circle 2297

**MICHEL SCIAPRO**  
INSTRUCTION SOLO VIOLINIST  
Sole Associate Teacher of  
**OTAKAR SEVCIK**  
108 West 75th Street, New York City  
Telephone 9002 Trafalgar

**ADOLPH WEISS**  
Teacher of Harmony, Counterpoint and Composition  
Pupil of  
**ARNOLD SCHOENBERG**  
at the Berlin Academy 1925-27  
601 W. 181st St., N. Y. Phone: Washington Heights 6390

**CARL M. ROEDER**  
TEACHER OF PIANO  
Technic—Interpretation—Theory  
Normal Course for Teachers  
603-604 Carnegie Hall, New York  
Residence: 425 West 160th St., New York

**MARION TALLEY, Taught By SALVATORE AVITABILE,**  
VOICE SPECIALIST  
Metropolitan Opera House Building  
1425 Broadway, New York. Tel. Pennsylvania 2634

**PURDON ROBINSON**  
TEACHER OF VOICE AND SINGING  
Co-worker with Dr. H. Holbrook Curtis for many years.  
Author of "Song Secrets," "The Importance of Vocal Diagnosis."  
James Huncker said: "Mr. Robinson's words are golden."  
SPECIAL TRAINING FOR RADIO BROADCASTING  
Teacher of Many Prominent Singers  
245 West 75th St., N. Y. Trafalgar 3651

**ALICE LAWRENCE WARD**  
TEACHER OF SINGING  
Metropolitan Opera House Bldg., 1425 Broadway, New York, telephone: Pennsylvania 2634. 227 Elmwood Avenue, Newark, N. J., telephone: Humboldt 1428.

**CHARLES LEE TRACY**  
PIANOFORTE INSTRUCTION  
Certified Leschetizky Exponent  
Carnegie Hall Studios, 832-3, New York City

**FREDERICK E. BRISTOL**  
TEACHER OF SINGING  
466 West 153rd Street, New York City

**HENRIETTA SPEKE-SEELEY**  
TEACHER OF SINGING  
Metropolitan Opera House Studios, 1425 Broadway, New York  
New Rochelle Studio, 69 Locust Ave.  
Residence Tel., Adirondack 4344

**MRS. JOHN DENNIS MEHAN**  
Voice Expert—Coach—Repertoire  
70 Carnegie Hall, 154 West 57th Street  
New York City  
Season 1927-1928 began September 5th  
All appointments by telephone, 1472 Circle

**WALTER L. BOGERT**  
Member American  
Academy of Teachers of Singing  
ART OF SINGING  
25 Claremont Ave., N. Y. Tel. 4345 Cathedral

**MARIE CASLOVA**  
Violinist  
ARTIST PUPIL OF SEVCIK AND FLESCH  
Beginners and Advanced Pupils Accepted  
Studio: 52 West 54th Street, New York City  
Phone Circle 4658

**GUIDO H. CASELOTTI**  
VOICE TEACHER AND OPERA COACH  
(Twenty years of successful teaching in New York)  
233 So. Broadway, Los Angeles, California

**MME. BARBARA GROSSI**  
VOICE CULTURE  
A Specialist for the Female Voice  
Languages — Coaching  
By appointment only: Apt. 25, 104 West 40th St., New York  
Phone Penn. 5521

**MME. GINA CIAPARELLI-VIAFORA**  
Formerly Leading Soprano Metropolitan Opera House  
Teacher of noted artists  
Authority on Voice Placing  
GRAND OPERA AND CONCERTS  
Endorsed by world's greatest artists  
Studios: 311 West 85th St., New York  
Tel.: Endicott 0252

**BENNO KANTROWITZ**  
ACCOMPANIST AND COACH  
Teacher of Piano and Theory  
1425 Broadway  
270 Ft. Washington Ave.  
New York  
Phones: Pennsylvania 2634 — Wadsworth 3303

**MME. ANITA RIO**  
SOPRANO  
Vacancies for a Few Pupils  
360 West 22nd Street, New York  
Phone: Chelsea 9204

**WARD-STEPHENS**  
LILLI LEHMANN'S Ideas of Vocal Technic  
Studio: 680 Madison Ave., New York  
Tuesday, Wednesday, Thursday Afternoons

**ERNEST CARTER**  
COMPOSER - CONDUCTOR  
115 East 69th Street - - - - New York City  
Telephone: Rhinelander 8623

**GRACE HOFHEIMER**  
CONCERT PIANIST AND TEACHER  
Steinway Hall, 109 West 57th Street  
New York, N. Y. Phone Circle 8178

**PHILIPP MITTELL**  
VIOLINIST  
TEACHER OF MANY WELL KNOWN ARTISTS  
Van Dyke Studios, 939 Eighth Avenue, N. Y.  
Telephone: Columbus 1370

**JOHN W. NICHOLS, Tenor**  
TEACHER OF SINGING  
Vassar College, Poughkeepsie, N. Y.  
College of St. Rose, Albany, N. Y.  
Trinity Church, Newburgh, N. Y.  
476 West 144th Street New York, N. Y.

**WILBUR A. LUYSTER**  
Specialist in Sight Singing  
(Formerly Teacher for Met. Opera Co.)  
"A Maker of Readers." No instrument used.  
Both classes and individual instruction.  
Chickering Hall, also 53 East 34th St.  
Residence Phone: 2838W, Rockville Center

**ALICE GARRIGUE MOTT**  
ART OF SINGING  
172 West 79th Street, New York  
Telephone 7122 Trafalgar

**ESPERANZA GARRIGUE**  
ART OF SINGING  
METROPOLITAN OPERA HOUSE STUDIOS  
1425 Broadway, N. Y. Phone 2634 Penn.

**ALFRED RUSSELL HURST**  
TEACHER OF PIANO  
Beginners and Advanced Pupils Accepted  
Studio: 149 East 61st St., New York City  
Tel. Regent 2357

**FRANCIS ROGERS**  
CONCERT BARITONE AND TEACHER OF SINGING  
144 East 62d Street, New York City  
Member American Academy of Teachers of Singing

**MUSIC EDUCATION STUDIOS**  
555 Edgecombe Ave. (West 160th St.)  
Elementary and Advanced Courses in Piano, Voice, Violin, Violoncello and Flute  
FRENCH AND DANCING—HARMONY, COMPOSITION, APPRECIATION AND HISTORY OF MUSIC  
Directors: Misses Gibbs and Hopkins  
Tel. Wadsworth 4433

**MR. FRANCIS STUART**  
TEACHER OF SINGING  
Pupil of Lamperti the Elder  
"Being in full possession of my method of singing, he has the ability to form great artists."  
—Francesco Lamperti.  
Carnegie Hall Studios, New York City

**HARRIET VAN EMDEN**  
SOPRANO  
Teaching at Curtis Institute, Philadelphia, two days weekly.  
Available New York studio two days weekly.  
322 W. 72d St., New York Tel. Endicott 8178

**NEIDLINGER ENSEMBLE**  
Mrs. William Neidlinger, Pianist  
William Neidlinger, F. A. G. O., Organist  
RECITALS—MUSICALES—CONCERTS  
Instruction: Voice, Piano, Organ, Theory  
225 West 99th Street New York City

**MME. EMMA RODERICK**  
TEACHER OF SINGING  
317 West 83rd Street New York, N. Y.  
Telephone Endicott 9685

**WILLIAM THORNER**  
VOCAL TEACHER AND COACH  
Address: 209 West 79th Street, New York City

**CHRISTIAAN KRIENS**  
COMPOSER, CONDUCTOR, VIOLINIST  
INSTRUCTOR  
Conductor Kriens Symphony Club  
First American School for Orchestra Players. A few vacancies for string and wind instruments.  
303 Carnegie Hall  
Telephone: 1350 Circle

**ALBERT VON DOENHOFF**  
PIANIST, COMPOSER, TEACHER  
251 West 102d Street, New York  
Phone: Riverside 0366

**FREDERICK RIESBERG, A.A.G.O.**  
PIANO INSTRUCTION  
Studied under Reinecke—Classics; Scharwenka—style; Liszt—Technic. New York School of Music and Arts, 26 West 86th Street. Telephone Schuyler 4140. Courses arranged to suit individual requirements.  
Personal address, 408 West 150th Street  
Telephone: Edgecombe 3194

**CARL FIQUE**  
PIANO  
**KATHERINE NOACK FIQUE**  
DRAMATIC SOPRANO  
FIQUE MUSICAL INSTITUTE  
128 De Kalb Avenue, Brooklyn

**EDOARDO PETRI**  
Master of Arts Columbia University  
TEACHER OF SINGING  
Endorsed by world famous singers and educators  
Studio: 1425 Broadway - - - New York  
Phone 2628 Pennsylvania

**HANNA BROCKS**  
LYRIC COLORATURA SOPRANO  
Concerts—Recitals—Instruction  
Studio: 157 West 73rd Street, New York  
Phone: 3312 Susquehanna

**LILLIAN SHERWOOD-NEWKIRK**  
ART OF SINGING  
1425 Broadway, Studio 32, (Metropolitan Opera House Bldg.), N. Y., Wednesdays and Saturdays.  
All Mail to 11 Morgan Avenue, Norwalk, Conn.

**ETHEL WATSON USHER**  
VOCAL COACH—ACCOMPANIST—ORGANIST  
Piano Students Accepted  
127 West 78th St., New York City  
Telephone Susquehanna 3135

**HELEN BRETZ**  
MEZZO SOPRANO  
Authorized Proschowski Exponent  
TEACHER OF SINGING  
Studio: 2 Grace Court, Brooklyn Heights, N. Y.  
Tel. Main 0822

**ADDYE YEARGAIN HALL**  
ADVANCED METHODS OF PIANO CLASS  
INSTRUCTION  
Normal Training for Teachers  
Children's Classes  
38 West 57th St., New York Phone Circle 6322

**JESSIE FENNER HILL**  
TEACHER OF SINGING  
Metropolitan Opera House Studios, 1425 Broadway, New York. Phones: Pennsylvania 2634 and 2688

**DUDLEY BUCK**  
TEACHER OF SINGING  
471 West End Avenue : : : New York  
Phone: Endicott 7449

**MRS. ROBINSON DUFF**  
VOICE  
235 East 62nd Street, New York  
Telephone Rhinelander 7900

**DR. DANIEL SULLIVAN**  
Teacher of International Artists  
ALICE NEILSEN, GEORGES BAKLANOFF, LYDIA LYPKOVSKA  
132 West 74th Street : : : New York City  
Phone: Trafalgar 1291 Louise Carroll, Secy.

**SOPHIA CEHANOVSKA**  
VOCAL INSTRUCTION  
Professor, Petrograd Conservatory  
Laureate, Geneva Conservatory  
47 West 89th St., New York. Tel. Schuyler 0569


**JOHN BLAND**  
TENOR  
Master of Calvary Choir  
VOICE PRODUCTION  
ARTHUR R. HARTINGTON, Assistant  
157 East 37th Street : : : New York  
Telephone: Caledonia 0919

**DANIEL VISANSKA, Violinist**  
Nine years of successful teaching and Concertizing in Berlin  
Address: 250 West 104 St., Apt. 44, New York  
Phone Academy 0540  
In Summit, N. J., Mondays  
Stamford and New Canaan, Conn., Wednesdays

**MME. SCHOEN-RENE**  
235 West 71st Street, New York  
Telephone: Endicott 8345

**BRUNO HUHN**  
SINGING LESSONS AND COACHING  
English, French and German Song repertory  
205 West 57th Street, New York  
Telephone Circle 5420





**ROSE TOMARS**  
VOICE SPECIALIST  
corrects and rebuilds  
voices under  
GUARANTEE  
STUDIOS  
106 Central Park West  
New York Telephone: Endicott 5654

**MARGOLIS** VOICE CULTURE  
L 1425 Broadway, Suite 38, New York City

"Not all may become Artists, but everyone can be taught to sing artistically."  
**HAGGERTY-SNELL** Teacher of Vocal Music  
METROPOLITAN OPERA HOUSE STUDIO 1425 Broadway, New York Suite 15.  
Phone: 2634 Pennsylvania

**SHAFFNER** SOPRANO  
Concert—Oratorio  
Opera  
42 W. 55 St., N. Y.  
Tel. Plaza 3590

**JOHN FINNEGAN** TENOR  
Soloist St. Patrick's Cathedral, N. Y.  
Address: 620-77th St., Elmhurst, N. Y. Phone: Haverwood 2596-J

**Frederick Southwick**  
TEACHER OF VOICE—CONCERT BARITONE  
Studio: 609 Carnegie Hall, New York

**COENRAAD V. BOS**  
ACCOMPANIST—COACHING  
In New York City November 1st, 1927, until March 1st, 1928. Apply at permanent address: Huddelshuisen Platz 10, Berlin, Germany.


**VAUGHN** VOICE  
809 S. Broadway  
Los Angeles, Cal.

**CHARLES WAKEFIELD CADMAN**  
COMPOSER-PIANIST  
2226 Canyon Drive, Hollywood, Calif.

**DILLING** HARPISIT  
Mgt. Harnad & Jones, Studio: 35 W. 51 St., Steinway Hall, New York N. Y. Tel. Circle 1617

**EARLE LAROS**  
PIANIST-CONDUCTOR  
Manager: Sherman K. Smith  
1540 Broadway, New York, N. Y.

**Meyer Posner**  
CONDUCTOR—COMPOSER  
Teacher of Harmony, Counterpoint, etc.,  
Address: 1976 Lexington Ave., New York  
Telephone: 0391 Harlem



**ALBERTO BIMBONI**  
Teacher of Singing  
2025 Broadway, New York  
Telephone 6074 Endicott

**WARFORD** TEACHER OF SINGING

**SEKTBERG** ACCOMPANIST AND COACH  
4 West 40th St., New York City  
Tel. Penn. 4897



**SERGEI KLIBANSKY**  
VOCAL INSTRUCTOR  
Studio: 205 W. 57th St.  
New York City  
10324 Circle

**HARRISON M. WILD**  
Address care of  
Apollo Musical Club, 243 So. Wabash Ave.  
Chicago, Ill.

**CALVIN COXE**  
TENOR—TEACHER OF SINGING  
570 W. 156th St. Billings 1593 New York City

**PAUL MORENZO**  
Teacher of Singing  
54 West 74th St., New York City  
Telephone: Endicott 6087

**MME. GITA GLAZE**  
VOICE PRODUCTION  
Address 119 West 80th St., New York  
Phone 0634 Endicott

**ZILPHA MAY BARNES**  
Teacher of singing. Director Grand Opera Society of N. Y.  
Van Dyke Studios, 939 Eighth Ave. Tel. Columbus 1474

**Burnerdene MASON**  
DRAMATIC CONTRALTO  
Concert, Recital and Oratorio  
Management: Wilson Lamb, Metropolitan Bldg., Orange, N. J.

**KALTENBORN**  
CONDUCTOR AND VIOLIN SOLOIST  
Orchestra and String Quartet  
Violin Instruction  
14 E. 88th St., New York Tel. 8796 Sacramento

**GRACE ELLIOTT**  
PIANIST—ACCOMPANIST—COACH  
Recommended by Coenraad V. Bos  
Studios: 208 W. 87th St., N. Y. Tel. Circle 5420

**DEMMS** SOPRANO  
CONCERT-ORATORIO-RECITAL  
National Music League, Inc., 113 W. 57th St., N. Y.  
"Spring is Here" "Joyous Youth" "Bubbles" and Other Songs by

**MABELANNA CORBY**  
From Your Dealer or Direct  
**CORBY-LEWIS**  
CONCERT SONGS  
65 Orange Road Montclair, New Jersey

**ELLIS CLARK HAMMANN**  
PIANIST  
1616 Chestnut Street Philadelphia

**Mrs. HALL McALLISTER**  
TEACHER OF SINGING  
Musical Management  
334 Commonwealth Avenue, Boston, Mass.

**John Prindle Scott**  
SONG WRITER  
Hotel Royal  
535 West 112th St., New York City

**KARLETON HACKETT**  
TEACHER OF SINGING  
Kimball Hall, Chicago

**ARTHUR DUNHAM**  
CONDUCTOR  
BOSTON ENGLISH OPERA COMPANY

**ELLA BACKUS-BEHR**  
231 West 96th Street, New York  
PHONE 1464 RIVERSIDE

**S. WESLEY SEARS**  
St. James Church  
22d and Walnut Sts., Philadelphia  
ORGAN RECITALS INSTRUCTION

**Josefa CHEKOVA**  
SOPRANO  
606 Steinway Hall, New York. Tel. 9363 Circle

**Yascha FISHBERG**  
VIOLIN STUDIO  
314 West 94th St., N. Y. Tel.: 2067 Riverside

**RUDOLPH REUTER**  
Pianist  
IN AMERICA 1927-1928  
Harnad & Jones, Steinway Hall, 113 West 57 St., N. Y.  
or Mr. Virgil Smith, Fine Arts Bldg., Chicago

**MR. and MRS. HENRY HOLDEN HUSS**  
Joint Recitals  
Piano and Voice Specialists  
Entire Preparation to Concert Stage  
Special Courses for teachers  
Studio: 809 Steinway Bldg., 113 W. 57th St.  
Address: 144 E. 150th St.  
Tel. Mett Haven 0363, New York



**TOFI TRABILSEE**  
Vocal Studios  
154 West 78th Street  
New York  
Tel.: 1965 Endicott

**GRACE G. GARDNER**  
EUROPE—NEW YORK  
Artist Teacher

"Internationally recognized as a Voice Builder, Voice Repairer and Coach."  
Opera, Oratorio, Concert, Diction. Teacher of Lucille Lawrence and many other successful singers. Studio: Hotel Metropole, Cincinnati, Ohio.

**HOMER MOWE** Voice Training  
166 W. 72nd St., New York City. Tel. 2165 Endicott

**BERGEY**  
Chicago Opera School  
Lyon & Healy Bldg., Chicago

**ELLEN KINSMAN MANN**  
TEACHER OF SINGING  
500 Fine Arts Building Chicago, Ill.

**Louise St. John WESTERVELT**  
SOPRANO  
TEACHER OF VOICE  
Columbia School of Music  
309 S. Wabash Ave., Chicago

**KRAFT**  
Concert - TENOR - Oratorio  
Associated with Frank La Forge  
14 West 68th St. New York City

**GEHRKEN** Concert Organist  
"Able technician and fine command."  
"Brooklyn Eagle."  
"Rapidly gaining unique reputation."  
N. Y. World.  
Eastman School of Music, Rochester, N. Y.

**KARL RECKZEH**  
PIANIST  
KIMBALL HALL CHICAGO

**CLARENCE DICKINSON**  
Concert Organist  
Organist and Director, Brick Church, Temple  
Beth-El, Union Theological Seminary,  
412 Fifth Ave., New York

**BUTLER** Soprano  
PUPILS ACCEPTED  
512 Fine Arts Building Chicago, Ill.

**HAMILTON MORRIS**  
Soprano CONDUCTOR Teacher  
835 Lincoln Place, Brooklyn, N. Y. Tel. 3935 Lafayette

**SIBYL SAMMIS MacDERMID**  
SOPRANO  
Pupils Accepted. 312 Riverside, New York  
Tel. Academy 3233

**MARGARITA MELROSE**  
PIANIST  
7622—12th Ave., Brooklyn, N. Y.  
Tel. 5255 Bensonhurst  
"Miss Melrose comes out of the West with a tone which is vigorous, not to say thundering."—N. Y. World.

**BIRDICE BLYE** Concert Pianist  
5424 Blackstone Avenue, Chicago  
STEINWAY PIANO USED

**ALEXANDER KISSELBURGH**  
BARITONE  
CONCERTS, ORATORIO, ORCHESTRAS  
Representing Louis Gravenor Singing Method.  
Steinway Hall Circle 5531 New York City

**Hardesty Johnson**  
Studio: 8A 29 W. 57th St., New York  
Phone: 2508 Plaza

**ROMANOFF**  
DRAMATIC SOPRANO  
Vocal Studio Voice Training  
Coaching, all Languages  
E 637 Madison Ave., N. Y. Tel. Regent 7460

**ANTONIO MELI**  
American Baritone  
Care of MUSICAL COURIER  
113 West 57th St., New York  
Hudson Plaza

**NATIONAL OPERA CLUB OF AMERICA, Inc.**  
America's greatest organization for  
the furthering of interest in opera  
Barenson Katharine E. Von Klenner  
1730 Broadway, New York  
Apply to President for All Information

A Happy New Year to  
you, dear members of the  
musical profession and  
music lovers, from your  
colleague

Lazar S. Samoiloff,  
309 West 85th St.,  
New York City.

**LYMAN ACKLEY**  
BASS BARITONE  
Concert and Oratorio  
Chicora College Columbia, S. C.

**CHARLES PREMMAC**  
TENOR  
CONCERT—ORATORIO—OPERA  
Season 1928-29 now booking  
Address: care of MUSICAL COURIER, 113 W. 57th St., N. Y.

**ETHEL GLENN HIER**  
Composer-Pianist  
Pupils in Piano and Harmony  
88 Morningside Drive, N. Y. Tel. 0100 Cathedral

**MINTZ**  
SOPRANO  
Teacher of Singing  
Residence Studio: 312 West 109th St., New York  
Telephone: Academy 0673

**LJUNGKVIST**  
TENOR  
282 West End Avenue (Near 72nd St.), New York Tel. 1547 Endicott

**JOHN BARNES WELLS, Tenor**  
RECITALS—ORATORIO  
819 West 95th Street, New York  
Telephone: 8744 Riverside

**ARCHIBALD SESSIONS**  
Concert Accompanist  
—Coach  
717-A STEINWAY HALL, NEW YORK CITY  
Tuesday and Wednesday

**FAY FOSTER**  
Composer, Vocal and Dramatic Coach  
Dramatic readings to music and costume numbers,  
specialties  
Address — 15 West 11th St., N. Y. City

**ARTHUR M. BURTON**  
BARITONE  
Fine Arts Building Chicago

**JEANNETTE DURNO**  
PIANIST  
4140 Lake Park Ave.  
Chicago Steinway Piano

**BELLE FISCH SILVERMAN**  
VOICE BUILDING  
REPERTOIRE COACHING  
Newark, N. J., 30 Johnson Ave.  
Phone: Waverly 4200  
Knabe Piano Used

**MARK OSTER**  
Baritone-Vocal Teacher  
Studios: 1425 Kimball Bldg. Chicago, Ill.

**V. COLOMBATI**  
VOICE PLACEMENT—COACHING  
Teacher of Josephine Lacchesa  
Studio: 226 West 70th Street, New York  
Susquehanna 1900

**Cecilia CRAMER**  
SOPRANO  
Concert — Opera — Recitals  
Address 151 West 6th St., New York Telephone 6330 Schuyler

**DANIELL**  
VOICE BUILDER  
Diaphragmatic Breathing and Voice Placement  
Studios: 131 West 110th St., New York City  
Telephone Monument 0777.

**LOWE**  
VOCAL TEACHER AND COACH  
Theatrical Singers' Troubles Adjusted  
Studio: Chickering Hall, 29 W. 57th St.  
(Studio 7A) New York  
Plaza 2990

The Finest Piano Action in the World  
**WESSELL, NICKEL & GROSS**

Gives the Pianist the Touch that Creates  
 True Tone Color

Manufactured in New York, U. S. A.

THE  
**Original Welte-Built Welte Mignon**

CONSOLE REPERFORMING PLAYER for  
 GRAND PIANOS and INTERIOR MECHANISMS  
 in GRAND and UPRIGHT PIANOS

With a Great Library of Original Welte-Mignon Music Rolls  
 Consisting of over 2,500 Records by the Greatest Pianists

**WELTE-MIGNON CORPORATION**

GEORGE W. GITTINS, President

Office and Warerooms: 695 Fifth Avenue - - - New York City

Ask for  
**Century** SHEET MUSIC  
 You can't buy better—  
 why pay more?

CENTURY gives you the world's best music beautifully printed on the best paper! What more can sheet music be! There are over 2500 compositions in the Century catalogue all 15c—(20c in Canada), all certified to be exactly as the masters wrote them. Ask for Century—Patronize the Century dealer. Complete catalogue of over 2500 compositions free on request.

Thousands of successful teachers use and recommend CENTURY CERTIFIED MUSIC exclusively—because they know it is all that good music can be at half the price or less; and they know parents appreciate the saving.

**CENTURY MUSIC PUBLISHING CO.**  
 203 W. 40th Street, New York City

It's 15¢

**CENTURY CERTIFIED EDITION**

**VICTOR HARRIS** THE BEAUFORT  
 140 West 57th Street  
 Tel. 3053 Circle  
 TEACHER OF SINGING IN ALL ITS BRANCHES  
 (Member of the American Academy of Teachers of Singing)

**EUNICE HOWARD**  
 PIANIST  
 Management: GUILD HALL, INC.  
 113 West 57th Street New York

**ROCKEFELLER**  
 PIANIST  
 Studio: 15 East 38th St., New York  
 Lexington 10126

**PROF. PEDRO PONS**  
 Graduate Royal Conservatory, Madrid, Spain; ex-alumnus  
 Master Duvernois of Paris, France  
 Individual instruction in Piano or Solfege at  
 the pupil's home  
 Care of MUSICAL COURIER, 113 West 57th St., New York  
 Phone for appointment, 7 to 9 p. m., University 6473

**BENDITZKY**  
 629 Stratford Pl., and 900 Lyon and Healy Bldg; Chicago

**WALTER LEARY**  
 BARITONE  
 TEACHER OF SINGING  
 Studio: 134 West 87th St., N. Y. C.  
 Tel. Schuyler 0480

**VIOLA KLAISS**  
 Solo Organist of  
 The Stanley Company of America

**ROSENFELD**  
 PIANIST  
 71 Columbia Heights, Brooklyn, N. Y.  
 Tel. Main 1430-W

**WILLIAM J. REDDICK**  
 TEACHER OF PIANO  
 HARMONY AND COMPOSITION  
 Residence: 319 West 95th St., N. Y. Phone: 18621 River  
 Studio: 522 Steinway Hall 189 W. 57th St., New York

**Beatrice MacCue**  
 CONTRALTO  
 At present touring Europe

**STRASSNER**  
 Conductor HECKSCHER FOUNDATION ORCHESTRA  
 "Would have stirred civic pride in many  
 musical communities."—Times.  
 Studio: 522 Steinway Hall 189 W. 57th St., New York

**GLEASON** Concert Organist  
 Eastman School of Music  
 ROCHESTER, N. Y.

**STALLINGS** MEZZO-SOPRANO  
 6 East 36th St. New York City  
 Tel. Caledonia 2295

**MUSICAL BUREAU**  
 SCHOOL AND CHURCH  
 POSITIONS SECURED  
 Only First Class Artists Engaged  
**J. DENIAU**  
 65 West 70th Street, New York.  
 Trafalgar 0648

**The Best Bargain is Quality—**

THE Conover is one of the few great Pianos of today which is still being built by its original maker :: :: :: :: :: :: :: ::  
 Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University is the best proof of its satisfactory tone qualities and durability :: :: :: ::

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago :: :: MAKERS

**The DUO-ART**  
 Reproducing Piano

Obtainable in  
 STEINWAY, STECK, WEBER  
 WHEELLOCK, STROUD and AEOLIAN  
 Grand and Upright Pianos

The  
**AEOLIAN COMPANY**  
 Foremost Makers of Musical Instruments  
 in the World  
**AEOLIAN HALL**  
 New York City



**BALDWIN**  
 Cincinnati

**WING & SON, Manufacturers of the**  
**WING PIANO**

A musical instrument manufactured in the musical center of America for forty-nine year

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

(FRANK) (ERNESTO)  
**LaFORGE-BERUMEN STUDIOS**  
 Composer-Pianist Voice Building | Concert Pianist and Pedagogue Specializing in Interpretation and Technique  
 STUDIO: 14 WEST 68th ST., NEW YORK PHONE TRAFALGAR 8993  
 Monthly Recitals in Aeolian Hall.

**RALPH ANGELL**  
 ACCOMPANIST  
 125 22d Street, Jackson Heights, L. I.  
 Telephone: Havemeyer 3800

**BOMMEL**  
 BARITONE, VOCAL INSTRUCTION.  
 Available for Recitals and Concerts  
 1009 Sixth Ave., Corner 57th St., N. Y. C.  
 Tel. 9972 Circle

**JAN CHIAPUSSO**  
 Private Studio—519 Fine Arts Bldg.  
 Phone: Harrison 3376  
 Dean of Piano Department  
**GIRVIN INSTITUTE**  
 1430 Kimball Bldg., Chicago. Phone: Wabash 2293

The Center for  
 Modern Music

**J. & W. CHESTER LTD.,**  
 11 GREAT MARLBOROUGH STREET  
 LONDON, W. 1  
 Complete Catalogues post free on application

**TAMME** TENOR  
 Voice—Teaching  
 Instruction—  
 That Builds  
 2231 Broadway  
 New York  
 Telephone  
 Tra. 3614

**ELENORE ALTMAN**  
 ON PIANO FACULTY INSTITUTE OF MUSICAL ART  
 Studio: 360 RIVERSIDE DRIVE NEW YORK

**The REASON** our ad appears in this paper is because for generations we have been manufacturing pianos of wonderful TONE QUALITY. It is a piano for the artist, the singer and the professional. TONE, and TONE that will endure for a lifetime.

The RADLE for TONE

**F. RADLE, Inc.**  
 609-611 West 39th Street New York City



## W. F. Hoffman to Lead People's Symphony

Boston Orchestra Engages Concertmaster to Succeed the Late Emil Mollenhauer—Koussevitzky Features Carpenter's Works—Schumann-Heink's Farewell Program—Concerts of the Week

BOSTON.—William F. Hoffman, concertmaster of the People's Symphony Orchestra, has been appointed to succeed the late Emil Mollenhauer as conductor of that organization. Born in New York in 1878, he studied with Theodore John and later with Adolph Brodsky. At the age of nineteen he became one of the first violins of the New York Symphony Orchestra, subsequently serving as concertmaster of that organization. For several years he came to Boston each spring to act as concertmaster for the Boston Festival Orchestra under Mr. Mollenhauer. He has been head of the orchestra department at the University of Michigan and conducted his own orchestras in the West, whence he has just returned.

### YELLY D'ARANYI

Yelly D'Aranyi made a brilliant entry into the Boston musical world when she gave her first recital in Jordan Hall. With the altogether admirable assistance of Ethel Hubbard, her accompanist, Miss D'Aranyi gave a memorable exhibition of her genius in a program comprising the G minor sonata of Tartini, Mozart's concerto in D major, Bach's familiar Chaconne, Ravel's Tzigane and pieces labeled Gatty, Paganini, De Falla-Kochansky and Brahms-Joachim. In her performance of these numbers Miss D'Aranyi fulfilled the highest expectation. Certainly her art encompasses every virtue of violin playing. Technique, purity of intonation, warmth of tone, musical sensibility—all these elements are made to serve a genuinely poetic nature, a rarely sympathetic imagination. Her audience, very large and musically distinguished, rose to her, recalling the charming Miss D'Aranyi times without number. Her return is eagerly anticipated.

### MARIANNE KNEISEL

The Marianne Kneisel String Quartet (Marianne Kneisel, first violin; Elizabeth Worth, second violin; Mary Lackland, viola, and Nancy Wilson, cello) returned to this city for a concert at Steinert Hall. Precision of attack and release, together with rhythmic vitality, marked their playing of a program that listed Haydn's quartet in D major, op. 64, No. 5, the Debussy quartet, and Smetana's quartet in E minor ("Aus Meinen Leben"). Miss Kneisel and her able colleagues have made significant progress since their first appearance here last season and their audience was quick to show its appreciation.

### MME. SCHUMANN-HEINK

Ernestine Schumann-Heink sang her farewell to Boston at Symphony Hall to a throng that filled every inch of available space in the auditorium. Her appearance upon the platform was the signal for thunderous applause, the audience rising to greet her. Flowers in abundance were presented to her at the beginning and at the end of the concert. Deeply moved, Mme. Schumann-Heink expressed her gratitude to Boston and New England, her loyalty to America, her hope that she will not soon be forgotten. All in all, a memorable occasion!

Musically, one could discover little reason why Mme. Schumann-Heink should abandon her career at this time. A program comprising songs by Rossi, La Forge, Schubert, Reichardt, Franz, Liszt, Brahms, Ross, Chadwick, Ronald, Ardit, and Pasternack, were sung with that nice regard for musical values and that characterizing ability which have long distinguished the great art of this illustrious singer. The contralto was competently assisted by Katherine Hoffmann, accompanist, and Florence Hardeman, the excellent young violinist who has appeared with Mme. Schumann-Heink during the past three years.

### SYMPHONY CONCERT

Serge Koussevitzky devoted the first part of the Symphony program to John Alden Carpenter, presenting for the first time in this city a suite from his masterfully written ballet, Skyscrapers, as well as a score already heard here, the successful, descriptive and humorous Adventures in a Perambu-

lator. In his Skyscrapers, Mr. Carpenter has succeeded admirably in reproducing the rhythm, sound and color of the American scene. It was manifest that Mr. Koussevitzky had spared no pains in preparation, and he conducted a brilliant performance con amore. The applause after both Carpenter pieces was not perfunctory but spontaneous and long sustained. Mr. Carpenter, who was present, was finally called to the platform to bow his acknowledgments. Mr. Koussevitzky brought the program to a close with a highly stimulating and altogether beautiful reading of Beethoven's seventh symphony.

### VATICAN CHOIR

The Roman Polyphonic Singers, known as the Vatican Choir, gave an unusually interesting concert in Symphony Hall, under the able leadership of their eminent director, Casimiri. A program of sacred and secular music was



Photo © Elzin

### EDWARD JOHNSON,

who has returned from a tour of fifty recitals in the United States and Canada to rejoin the Metropolitan Opera Company for the sixth consecutive season. When Mr. Johnson appeared in the world premiere of *The King's Henchman* last year it marked the twelfth opera in which he had created the leading tenor role.

given in a manner effectively to reveal the mysticism and devotional spirit of this ever-beautiful music of the church. The singing was marked by rhythmic flexibility and by an extraordinary command of shading. An audience which included numerous dignitaries of the church was warmly appreciative.

### LEON SAMPAIX

Leon Sampaix, pianist, gave a recital in Jordan Hall, playing Tchaikowsky's sonata, op. 37, four pieces out of Chopin, and numbers by Medtner, Saint-Saens, and Liszt. Mr. Sampaix's pianism comprises a fluent technique and the ability to project music of power. His interpretations are literal and sincere. The pianist's audience applauded him vigorously.

### WALTER LEARY

Walter Leary, baritone, gave a recital in Jordan Hall with the able assistance of Emil J. Polak at the piano. Mr. Leary disclosed a voice of good quality and generous range in a program that included old airs from Peri and Mozart; lieder of Strauss and Brahms; French songs by Lully, Moreau, Lenormand, and Poldowski, and numbers in English by Glière, Hageman, Woodside and Homer. This singer's equipment is for virile, dramatic music, rather than for songs of gentle sentiment. The emphasis of understatement is more or less foreign to his present style of interpretation. Nevertheless, he is well endowed with natural gifts and should have promising possibilities. Mr. Leary was cordially received.

### SPOZZINO AND REDMOND

Vincent Spolozino, tenor from the studio of Mme. Vinello Johnson, and Aidan Redman, baritone, divided a program in Steinert Hall, presenting arias by Donizetti, Handel,

Massenet, Diaz, and Messenger, and songs by Donaudy, Scott, Doda, and La Forge, Neapolitan and Irish folk songs, and duets by Benedict and Verdi. A friendly audience received the singers with enthusiasm. J. C.

## Rakowska Makes Sensational Debut at Metropolitan

Distinguished Artist, Wife of Conductor Serafin, Is Given an Ovation at First Appearance in La Juive—Tibbett Fine as Wolfram in Tannhauser—Rethberg Returns for Elsa in Lohengrin—Other Operas of the Week

Mme. Elena Rakowska, Russian-Italian soprano, wife of the eminent conductor, Tullio Serafin, made her debut at the Metropolitan on December 23, and scored a decided triumph in the role of Rachel in Halevy's *La Juive*. Mme.

Rakowska is well known in almost every opera house in Europe and South America. She has sung at La Scala the heroine roles of Richard Wagner, and at the Colon in Buenos Aires and other important theaters in South America she was the interpreter in the first performances of the operas by the modern composers, Pizzetti and Montemezzi.

The excellence of her diction was established in the first act during the exacting recitative of that first scene. Indeed her diction is a joy. She proved herself an operatic artist of the first order, her routine work is a wonder, the movement of her hands and face is a thing the young artists should watch very carefully and study. Her voice is a real dramatic soprano. In every region of the scale it is abundant. Her low, middle and high registers are always even, rich, velvety and pure. She established herself as one of the greatest and she is—without a doubt—one of the eminent acquisitions of Mr. Gatti-Casazza's roster. It is rumored that she will appear in some Wagnerian roles and one looks forward eagerly to see and hear her in such parts. She was enthusiastically received by a large audience and after her aria in the second act, *Il va venir*, the audience gave her a

prolonged ovation. And in the duets with Eleazar, Eudoxie and in the trios she was likewise exceptional.

Giovanni Martinelli was in excellent voice. His singing moved, impressed and charmed the immense audience. After the great aria of Eleazar the applause was deafening—and deserved. Lovely Editha Fleischer was the Princess Eudoxie; she is an artist of rare ability and sings very well. Cardinal Brogli was in the capable hands of Leon Rothier. The dances, headed by that charming prima ballerina, Rosina Galli, were perfect; she was tremendously feted. Louis Hasselmann was the able conductor.

### TANNHAUSER, DECEMBER 17

The Metropolitan's performance of Tannhauser on Saturday afternoon, December 17, was not its best, but two of the most dependable singers in the company made up for much—Lawrence Tibbett (more of him later) and Editha Fleischer, whose voice is one of the purest and loveliest in the company's roster. Maria Jeritza, who sang Elizabeth, fussed a bit too much with the folds of her voluminous mantle. She was not in the very best of voice, but her portrayal of the heroine had all its usual eloquence and dignity. The difficult role of Venus was very carefully and creditably sung by Marion Telva, who has been doing much fine work—work which has at last won the recognition it deserves. And now of Tibbett: he sang Wolfram, and sang it with a dignity and surety and in such fine voice that his characterization seemed cast in heroic size against the numerous other figures in Wagner's legendary opera. It seemed strange that an American singer could make the German text a thing of such beauty, while one of her native sons, Walther Kirchoff, who sang Tannhauser, made it almost unpleasant. Richard Mayr sang Landgraf Herman well, and James

(Continued on page 23)

# Vienna Apathetic Toward Unknown Artists

Plenty of Money for Musical Idols—Many American Artists—Strauss Conducts Salome—Kleiber's Vienna Debut

VIENNA.—Vienna's apathy toward newcomers in the musical world is a comparatively recent and grievous development in the artistic life of the city. Not very long ago the harbor where musical careers of international fame were launched, the "discoverer" of such artists as Battistini, Bonci, Furtwängler and Pleta to mention only a few, has developed an almost unbelievable indifference to unknown and aspiring musicians.

While it is practically impossible to buy a seat for a Furtwängler Philharmonic concert—for Kleiber's recent debut, in the Philharmonic series, the house was sold out—it is equally impossible to fill a hall with free tickets for an unknown artist, to say nothing of "paying guests." All big, expensive events like those just mentioned, like Diaghileff's Russian Ballet or the Staatsoper, draw full houses despite the alleged impoverishment of the public. But the small fish find no market. Hence the number of native aspirants who are willing and able to spend money on a debut concert, is constantly diminishing. Those who know the field do not challenge fate, realizing that they find neither public nor press. For there is nothing more difficult here than to get criticisms—not good ones, mind you, but notices at all. The T. M. C. (tired music critic) with a constant grudge against the poor debutants, is a specialty of Vienna.

## AMERICA TO THE FORE

It is only the foreigners who, in hopeless and determined optimism, persist in assaulting the undeserved rest of the critical fraternity. They have either enough cash or enough courage, or both, to continue concertizing. They cannot understand why music critics, who get paid (though poorly) for their jobs should refuse to attend concerts. And sometimes their persistence is rewarded.

Friedo Klink, an American contralto, for example, is one of those artists who come year in and year out. The young lady has had a career on the German operatic stage—no easy task for a foreigner—but Vienna knows her only as a recitalist and oratorio singer, which is a pity. I am sure her luscious, big contralto voice and notably her strong dramatic temperament would show to the best advantage on an operatic stage. In her lieder work she knows poise and style, her voice comes out beautifully and her diction is excellent. Yet her emotional powers seem chained in the subtlety required by the singing of songs.

A newcomer, and a decided gain for our concert halls, was Gladys Greene. Stately in appearance, and interesting as a personality, one expected her to have a big dramatic voice and plenty of temperament. The first surprise was the timbre of her voice, a slender, silvery soprano, with an almost soubrette quality in it. She sang old Italian, French and German songs of the classic and neo-classic type, as well as ultra-modern pieces by composers like Schönberg. Each work was a little gem of atmosphere and musicianship.

## PHILIPP SCHARF AGAIN

We have often heard Philipp Scharf, young American violinist, during the last few years of his residence in Vienna, but not always in equally good form. For a while it seemed as though he too might stumble over the threshold which separates the Wunderkind from the mature artist. On his recent return, however, after a pause of several months, all fears were at once dispelled. He has grown enormously, not only in the technical aspects of his work but in spiritual

ripeness as well. A performance of Bach's Chaconne as he gave it this year, coupling mastery of the material with well-planned stylistic conception, made the full hall resound with vociferous applause.

While Bronislaw Huberman is repeating his annual series of "last," "very last" and "irrevocably last" recitals to crowded halls, his greatest rival for popularity here has also appeared, namely Fritz Kreisler. This famous son of Vienna has been away too long and too often; the Hubermans and

The Kreisler concert was a big success, socially as well as musically, and augured well for the new idea. But a shower of protests poured in from the owners of the big concert halls, from the members of the various orchestras, and probably from the concert agents as well. So Schneiderhan's plan was nipped in the bud and further Staatsoper concerts are called off.

## THE STRAUSS SEASON

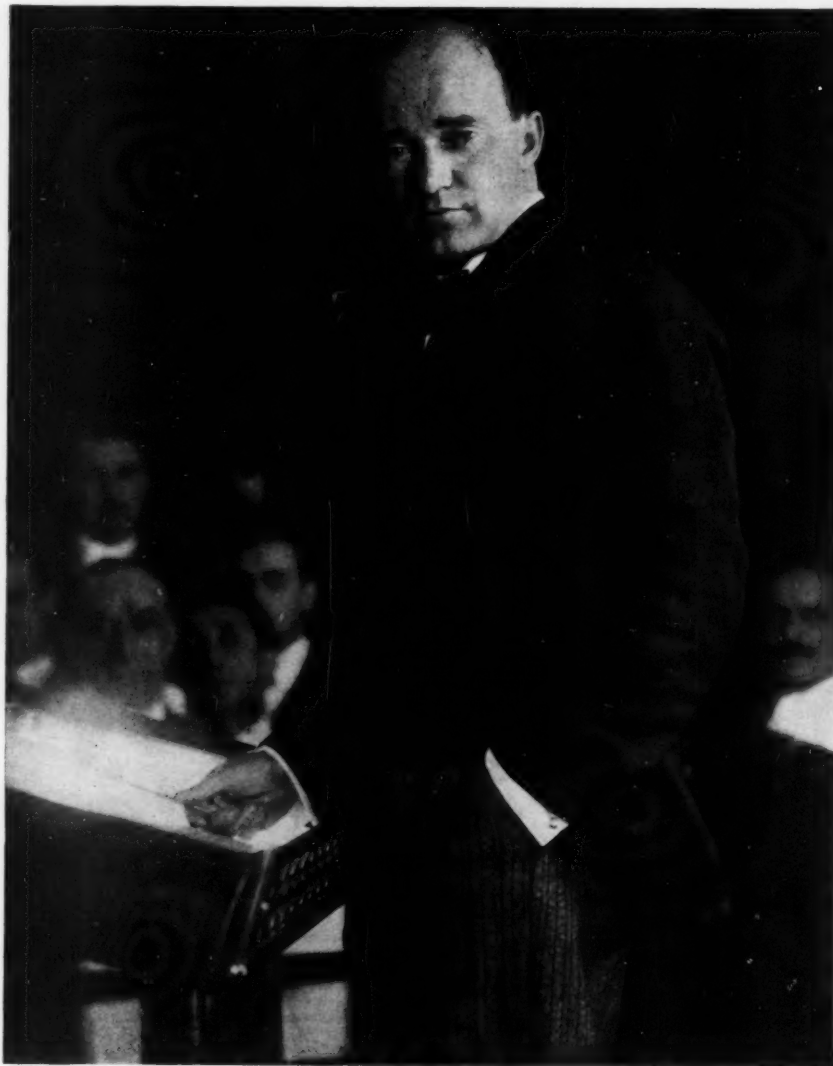
For the moment the Staatsoper is under the sign of Richard Strauss. He has come to conduct the annual twenty performances which he contracted to exchange for a permanent title to the land presented him by the Austrian state for the erection of his sumptuous villa. A strange deal by the way. In order to put it through, a special "Strauss bill" will have to be passed in parliament; for the Belvedere (the ex-Imperial gardens where the new Strauss palace stands) is state property. So far the respective valuation which the government places on the big lot and Strauss on his services, is not definitely agreed upon, but one may gauge the prevailing differences of opinion by the fact that Strauss values the M.S. of his new opera, *The Egyptian Helena* (to be embodied in the National Library as a part of this deal) at no less than \$10,000!

The Strauss season, under the composer's baton, opened with *Salome*, with Barbara Kemp exhibiting her strange conception of the Hebrew princess. What restlessness in her motions, what over-original features in her dance and what peculiar, almost comical "erotics" all through the role! At a previous performance of *Die Frau Ohne Schatten*, under Schalk, she was equally unpoetic and strained, and was artistically satisfying only in the realistically delivered vocal explosions at the close of Act II. The problematic character of this opera, a hybrid of spectacular fairy tale and alleged philosophy, becomes more apparent with each successive hearing.

## A NEW BASS

A real "find" at the Staatsoper is a young bass who came to sing *Gurnemanz* in *Parsifal* and, a few weeks later, the *Landgrave* in *Tannhäuser*. His name—remember it—is Ivar Andresen and he hails from Scandinavia, heretofore better known as the producing center for Wagnerian tenors than for lyric basses. His voice, Italian in style, is none too big but soft, noble and pliable. He knows how to sing bel canto and proves it—a bit too often—by delicate piano effects. His personality is sympathetic and winning, if none too strong, and his acting sincere and tasteful. Andresen is some twenty-eight years of age and a comparative beginner. His career is assured.

Erich Kleiber's Viennese debut, mentioned earlier in this letter, took place in the Musikvereins Saal which was crowded with a typical Philharmonic audience in an atmosphere that was electric. Purcell's *Suite* for String Orchestra in Arthur Bliss' arrangement, was a gentle prelude, Glazounoff's *Violin Concerto* (with Boris Kroyt as a technically efficient soloist) a pleasant intermezzo, and Mahler's fourth symphony the chief item, marvellously performed. Kleiber is a "modern" conductor of the nervous, analytical type, but his capacity for construction shone in the symphony. The much-bewailed Mahlerian incoherence was entirely absent in this logically developed symphonic structure and at the close of the performance the enthusiastic audience gave Kleiber an ovation.



ERICH KLEIBER.

who has returned to his post as General Musical Director of the Berlin Staatsoper, after conducting a memorable series of concerts at the Teatro Colon in Buenos Aires. He has just scored a great success as guest conductor at the Philharmonic series in Vienna, winning an ovation with the fourth symphony of Mahler. The picture shows the eminent conductor at the head of the orchestra in Buenos Aires.

Szigetis have since forged their way into the heart of the Viennese. Nevertheless Kreisler's re-entry took on a sensational character, because for the first time in its history the Staatsoper opened its doors to a soloist and Kreisler was the artist chosen to establish the precedent. It was but one of the several clever and welcome ideas conceived by Franz Schneiderhan, the broad-minded "dictator" of the Staatsoper, to lend to the theater a cosmopolitan atmosphere along the lines of the Paris opera. Other moves, such as a regularly recurring opera ball, are to follow.

String Orchestra in Arthur Bliss' arrangement, was a gentle prelude, Glazounoff's *Violin Concerto* (with Boris Kroyt as a technically efficient soloist) a pleasant intermezzo, and Mahler's fourth symphony the chief item, marvellously performed. Kleiber is a "modern" conductor of the nervous, analytical type, but his capacity for construction shone in the symphony. The much-bewailed Mahlerian incoherence was entirely absent in this logically developed symphonic structure and at the close of the performance the enthusiastic audience gave Kleiber an ovation.

## Announcements of European Festivals

Jules Daiber, American representative of the European Dramatic and Music Festivals at Bayreuth, Heidelberg, Munich, Salzburg, Stratford, and Vienna, has announced the Wagnerian season at Bayreuth from July 19 to August 19, when the following program will be given:

Tristan and Isolde, July 19	Tristan and Isolde, August 6
Parsifal, July 20	Parsifal, August 7
Rheingold, July 22	Parsifal, August 9
Walkure, July 23	Tristan and Isolde, August 10
Siegfried, July 24	Rheingold, August 12
Goetterdaemmerung, July 26	Walkure, August 13
Tristan and Isolde, July 28	Siegfried, August 14
Parsifal, July 29	Goetterdaemmerung, August 16
Rheingold, August 1	Tristan and Isolde, August 18
Walkure, August 2	Parsifal, August 19
Siegfried, August 3	
Goetterdaemmerung, August 5	

At the Residence Theater, Munich, the Mozart Festival schedule is as follows:

Figaros Hochzeit, July 30	Cosi fan tutte, August 7
Die Zauberfloete, August 2	Die Entfuhrung aus dem

Seraill, August 9	Die Zauberfloete, August 25
Figaros Hochzeit, August 11	Die Entfuhrung aus dem
Don Giovanni, August 15	Seraill, August 26
Zauberfloete, August 19	Don Giovanni, August 28
Cosi fan tutte, August 23	Figaros Hochzeit, August 30

And the Wagner operas at the Prinz Regent Theater, Munich include:

Die Meistersinger, July 26	Goetterdaemmerung, August 14
Parsifal, July 28	Lohengrin, August 17
Tristan und Isolde, August 1	Die Meistersinger, August 20
Die Meistersinger, August 4	Lohengrin, August 22
Parsifal, August 6	Tristan und Isolde, August 24
Rheingold, August 8	Parsifal, August 27
Die Walkure, August 10	Die Meistersinger, August 31
Siegfried, August 12	

The season of Shakespeare's Festival Plays at Stratford-on-Avon will take place from July 2 to September 8, and the International Society of Contemporary Music will meet in Vienna during September, 1928.

## Fifth Biltmore Musicale

An event of double significance will mark the fifth of the morning musicales at the Hotel Biltmore on Friday, January 6. Geraldine Farrar, former Metropolitan Opera soprano, will sing her first morning concert since her retirement several years ago, and Moriz Rosenthal, distinguished pianist, will make his first appearance of the season on local concert platforms. A heavy advance sale of tickets is reported by R. E. Johnston, and 500 seats will be added to the seating capacity of the auditorium.

Miss Farrar will sing three groups of songs in French, German and English, the first time since the inception of the Biltmore Musicales that any artist has been heard in more than two groups, but the demand for her was so insistent that the extra group was added. Mr. Rosenthal, who has just returned from a concert tour of Canada and the Middle West, will play two selections by Chopin and two arrangements by himself, including the popular *Carneval de Vienne* on a theme by Johann Strauss. Curtiss Grove, baritone, will give German and English songs. Nicolai Mednikoff will accompany Mr. Grove and Claude Gouvierre will play for Miss Farrar.

Following a tradition of the Biltmore concerts, there will be no concert December 30 because of the holidays.



# Berlin Philharmonic Creates Real Excitement in London Town

Critics Trying to "Explain" It—Philharmonic Plays Sibelius' Seventh—Casals and Schnabel as Soloists—New Music and Many Recitalists

LONDON.—British journalistic patriots have been hard put to it during the last fortnight in trying to appear unimpressed by foreign superiority. The new Ford car and the Berlin Philharmonic Orchestra made their first appearance in England, as it happened, on the same day; and the next day a certain wing of the London press was busy explaining them away. Strange as it may seem, however, the Ford Exhibition, which recorded 67,000 orders during the first day, continued to attract record-making crowds, and the Berlin Orchestra, after turning hundreds away from the Queen's Hall, attracted some 10,000 eager listeners to the Albert Hall on a Sunday afternoon. In the interim it had appeared in Manchester before an equally crowded house.

This may not appear so extraordinary to the American reader at first sight, but he must know that no orchestral concert has attracted such crowds in England since the good old days before the war. Not even the dearly beloved Sir Thomas Beecham, consistently praised by the critics as the greatest of the great, has aroused such wild enthusiasm as has the lesser known Wilhelm Furtwängler, whom certain critics have branded as a mere "Kapellmeister"—a conducting machine without genius or originality.

## THAT GERMAN "DRILL"

Some of these critics, however, have now gone out of their way to praise the Berlin Orchestra extravagantly, at the same time making it clear that individually British players are just as good if not better. Drilling, discipline—that's all that's wanted—and one distinguished critic goes so far as to say that he would like to hear the Berlin Orchestra under someone else. And now a great cry has gone up for a "permanent" orchestra under a permanent conductor, properly endowed, that shall show these Germans how! All that is needed is rehearsal, rehearsal and more rehearsal, instead of the two per concert that the London Symphony can afford.

The joke of the thing is, of course, that the Berlin Orchestra has none of the advantages that are supposed to be responsible for its excellence: it has no endowment, being a cooperative body like the London Symphony Orchestra; Furtwängler is not its permanent conductor, but only the conductor of its ten subscription concerts, and even with the recently instituted tours does not conduct the orchestra more than Sir Thomas Beecham conducts the London Symphony; and the number of rehearsals per concert art two—exactly the same number as in London! The true and possibly sad fact is that, contrary to the patriotic penmen, the Berlin Orchestra's players are—man for man—better players; its first desk men, especially, are first-rate artists, and they play as artists, with enthusiasm—even passion—instead of a merely perfunctory interest. Their much-praised "ensemble" is due to the sympathy which their enthusiasm induces, and to the conductor's magnetism and authority.

## WHAT COUNTS

No orchestra, in fact, so aptly demonstrates the saying of Bülow (was it?) that there are no bad orchestras, only bad conductors. I have heard the Berlin Philharmonic play wretchedly, time and again, when playing under a casual "guest" conductor of doubtful ability. Nevertheless it must be admitted that in quality of tone and sheer technic it is a far better orchestra today than when I heard it last—three years ago. There has been a generous infusion of young blood, especially in the strings; and Furtwängler's insistence on precision, and the flexibility with which his beat is being followed, even suggest the influence of American models.

At any rate the two concerts in London were memorable occasions though they brought nothing new in the way of compositions; the D major Brahms symphony and Tchaikowsky's Fifth were the pièces de résistance, while virtuoso performances of Till Eulenspiegel, the Meistersinger Overture and Vaughan Williams' Fantasy on a Theme of Tallis were the most impressive items of the programs.

## SIBELIUS' SEVENTH

Two concerts of the Royal Philharmonic Society took place before and after the Berlin Orchestra concerts respectively, and in the second of the two conducted by Sir Henry Wood, one actually seemed to hear (or was it imagination!) an improved quality of playing, as though the example had done some good. The novelty of the occasion was Sibelius' Seventh Symphony, which left one with a puzzled mind as to the real character of this composer. Is he an epic "tone-poet" à la Tchaikowsky and Liszt, as his early works seemed to indicate, is he an impressionist, or is he a neo-classicist? The simplicity and clear lines of this symphony and its occasional Beethovenian touches seem to proclaim him so. But not impressively; at first hearing it does not seem to be distinguished either in its material or in the handling of it. The Dvorak cello concerto (played by Casals) far outweighed the symphony in import and with its perfectly natural, sincere display of beauty.

## A MEMORABLE PERFORMANCE

Casals had an ovation, almost as great as that accorded to Artur Schnabel at the preceding Philharmonic concert for a truly memorable rendering of the Brahms B flat major concerto. It is not too much to say that that performance made Schnabel famous throughout England; for critics as

well as musicians and amateurs have not ceased talking about it yet. It was one of those happy occasions when a great artist realizes a great conception of a work to the fullest extent, carrying everything—orchestra, conductor and audience—with him. The technical difficulties seeming to be mere child's play; one hardly noticed them in contemplating the vividness and joyous musicality of the presentation.

Oskar Fried, the conductor of the occasion, made an excellent impression with a colorful reading of Liszt's Faust Symphony, though the male chorus at the end sang some gibberish about the "eternal womanly," alleged to be a translation of Goethe. Why a translation?

## SCHELLING PLAYS AND CONDUCTS

The London Symphony has been conducted recently by



PAUL WITTGENSTEIN.

celebrated one-armed pianist, soon to appear in America. He has been busy the past few months concertizing in Holland and Switzerland, meeting everywhere with extraordinary success. On January 15 he will give the first public performance of Panathenäenzug, written for him by Richard Strauss. He will play it in Berlin with the Philharmonic Orchestra under the direction of Bruno Walter.

Leo Blech, Pablo Casals and John Barbirolli, the last-named as substitute for Sir Thomas Beecham, who fell down in front of the House of Parliament and slightly injured himself. (Be it said in passing that being a realist, he was not haunting the site in search of support for his now famous "Imperial Opera" scheme.) Leo Blech gave a surprisingly fine performance of the Schubert C major symphony, in which there were no lengths but much that was heavenly.

On Casals' conducting the only comment ought to be Deems Taylor's classic "why?" But after all one should sympathize with an artist who finds his particular medium inadequate to his urge for expression. Unfortunately the London Symphony is in need of sympathy, too.

## DEADLY

Another orchestral novelty was presented at the latest of the "National" Symphony Concerts, under Sir Landon Ronald. It is called The Magic Harp, and its composer is one Ina Boyle, who has been singled out by the Carnegie Foundation for the distinction of having her score printed. That is all one can say about it, except that it seems to be a very expensive way of helping a budding composer who wants to hear how her effects "come off." Laboratory experiments don't require an audience of two million. Suggia at this concert played those deadly Symphonic Variations by Boellmann, and almost made them sound like music (some compliment), and Landon Ronald conducted the C major Symphony of Schubert, who will probably have to suffer worse before his centenary is over.

While we're on broadcasting and modern music, let me record a very interesting concert of the British Broadcasting Corporation, at which Serge Prokofiev played a lot of his very amusing and sometimes audacious piano pieces, including the vigorous third sonata. String Quartets by Kodaly and Szymanowski, the latter disappointing, were also heard. The B. B. C. has also broadcasted Kodaly's Psalmus Hungaricus, which, by the way, has received an excellent first

performance by the University Musical Society in Cambridge, conducted by the composer himself.

## MORE MODERNISM

A more or less diverting evening was provided by The Contemporary Music Centre (I. S. C. M.), which presented a lot of four-hand music on one and two pianos by contemporary composers. America was represented rather innocuously by Leopold Mannes and Daniel Gregory Mason, also by a so-called Jazz Study by Edward Burlingame Hill, which showed what our intelligentsia can do to jazz (and vice versa). Three "Easy" Pieces by Stravinsky were particularly hard—on the listener. Germaine Tailleferre's Jeux en Plein Air was imaginative and colorful. That charming pair of piano twins, Ethel Bartlett and Rae Robertson, officiated at the two keyboards.

London has also had the singular experience of hearing Alexandre Tcherep-nine in a complete recital of his own compositions played by himself. He is a splendidly equipped pianist.

## PIANISTS

The recitalists of the last few weeks have been many, with the pianists, as usual, in the majority. Bachaus followed up his all-Beethoven with an all-Chopin program, in which he "acquired merit," as they say in the Orient, by helping to destroy the legend of the "sick" Chopin. Played healthily the music of the Polish tone poet is a sheer joy to listen to. Bachaus had a deservedly great success, likewise in a "mixed" recital at the Albert Hall.

Harold Bauer, on his way back to America, appeared three times, twice for musical societies and once at the Wigmore Hall. He played the F-minor Brahms sonata with his accustomed vigor, some Debussy very sensitively, also some of his own transcriptions of some delightful 18th century tunes. The audience was tremendously enthusiastic, and it filled the hall to capacity.

The artists of the last two concerts of the Pianoforte Society were Schnabel and Solomon, whom one, should, however, not mention in the same breath. Schnabel's program, as usual, was remarkable for its apparent authority, but the almost uncanny way in which he "reads" the music dispels all doubt and tedium. A Brahms group (Intermezzi and Capriccio) and Schumann's Kreisleriana were the items that most delighted the audience, which filled the hall to the very last seat, and in which non-pianists seemed to be in the minority. It will be necessary to recur to Schnabel's performances of Mozart and Beethoven sonatas after his next appearance here.

Luigi Franchetti was heard in a fine program comprising a Mozart sonata, the Davidsbündlertänze, by Schumann, an early Chopin Rondo (op. 16) and some Liszt. Delicacy and finesse are the characteristics of this aristocratic and sensitive artist, who is soon to be heard in America.

## SINGERS

Elena Gerhardt and Roland Hayes head the list of lieder singers. Gerhardt has perhaps never sung better than in her recent Brahms recital in the Queen's Hall. In excellent voice, she transported her audience into the regions of pure delight, and her success was accordingly vociferous.

Hayes, too, was at his best and as he has been obliged to give an extra recital I shall defer comment till then.

Reinhold von Warlich who attempted the entire Winterreise of Schubert in his last recital, was not as happy in his interpretations as in the Schumann Dichterliebe which he did last year; though there were many fine moments and both audience and critics were indiscriminately enthusiastic. Margherita Marsden, American mezzo, has sung one of those "salady" programs that are rapidly going out of date here, and Esther Dale has added another recital to her previous two.

Mischa Elman gave one of his usual popular programs, and Adolf Busch, the German master-fiddler, together with Rudolf Serkin, a sonata recital that betokened their high endeavor. Among the cellists Gaspar Cassadó has earned veritable paeans of praise, and Suggia ditto.

## QUARTETS GALORE

Finally we have heard a plethora of string quartets. The London String Quartet, with a new first violin, John Pennington, has given the entire series of Beethoven's quartets in the Aeolian Hall. The performances were very smooth—almost smug at times—and there was no lack of beauty in the material sense. The Léner Quartet, which curiously enough draws a much larger audience in the Londoners' home town, has finished its historical series with Franck, Debussy and Ravel; and the Hungarian, the Triste, the Poltronieri (Milan) and International (London) Quartets have also been heard. Nor is that all . . .

## AND OPERA

While Sir Thomas Beecham is "stumping" the country for his own opera scheme London is having opera in two of its suburbs; by the British National Company and the Carl Rosa Company. Comment on these will have to be deferred to the end of their seasons; but it should be mentioned here that the B. N. O. C. is definitely nearing its end.

(Continued on page 34)

# On the Mystery of Head Resonance

By Walter B. Graham

AS expected, the article entitled "The Mystery of Head Resonance Explained" (published in the MUSICAL COURIER on October 13), the editorial, "Different Methods, Same Results" (issue of October 27) and a letter from William A. C. Zerff on the subject of vocal methods (issue of November 3), have attracted the attention of teachers of voice production everywhere, and the old controversy is again on. The following article was received in the form of a letter from the author, a baritone and teacher of Omaha, Neb.—The Editor.

"The mystery of head resonance," as "explained" in your issue of October 13, has aroused considerable interest and involves many items of doubt easily cleared up. One needs but a looking glass and a few minutes' experimentation to prove the fallacy of the main contentions of the article. No need for guess work, as in discussing the position of the vocal cords, epiglottis, diaphragm, or any other invisible member of the vocal machine. Everything is plainly visible and results are immediately obtained.

Several years ago the question was put to a musical journal (and submitted to its readers) as to correct position of the tongue in singing. Answers poured in from all parts of the United

States. In the main, all agreed that the tongue should lie flat in the bottom of the mouth. No one gave the full, correct answer.

The correct position of the tongue depends upon what is being sung, who is singing, and where—that is, in what part of the range.

## WHAT IS BEING SUNG

One example may be cited, covering much ground: The position of the tongue—in all voices—sustaining the vowel E as in "be" and A as in "fate," is different than in singing the vowel sounds Ah, Oh, Aw and Oo. In the former, the tip is depressed, the back part touching the upper teeth more firmly in the E than in the A; in the latter, the back of the tongue is down, away from the upper teeth. In the delivery of words, of course, the parts are altered quickly, easily and unconsciously. Years ago, generally (at the present time occasionally), contrary to tradition of the old masters, pupils were told that vowels were formed with the shaping of the lips and mouth cavity only.

Modern science has proven conclusively that vowels are formed, fundamentally, in that mysterious region where the sound waves are produced, and that the different vowels can be enunciated without any action of lips, tongue or palate; yet it can be easily demonstrated by the merest novice that the vowel sounds are greatly modified by the use of these elements. That is what we learn, consciously or unconsciously, as we progress.

## WHO AND WHERE

The drawings shown here are the result of over twenty-

five years of careful observation (generally without the singers' knowledge at the time) of some five hundred voices. The views expressed have been, and are, fully corroborated by authorities of high reputation the world over. The

American Examiner, twenty years ago, published a splendid article containing photographic reprints of the side and front view of tongue and palate, in low, medium and high notes, of a certain soprano whose voice was practically perfect. These positions have been noted in the well produced sustained tones (except the E and A as noted above). Observe that soft palate and uvula gradually rise as the back of the tongue is elevated in the ascending scale. Note also that the position differs between the tenor and soprano in their respective high "Cs." The tenor is an octave lower, yet the palate and uvula are as high as in the soprano.

Pupils with inferior tone were found to maintain the open vowels with tongue and palate in positions similar to Fig. 8, designated as "Correct," and as the pupil progressed, the more open positions in Fig. 1 to 7 were assumed. I have yet to find the first exception.

Excellence in singing is not necessarily taught by compelling the pupil to sing with the tongue, palate and uvula in any fixed position. Traditions have come down from the masters respecting breathing and the use of the tongue and lips. Very little is mentioned about the soft palate and absolutely nothing concerning the uvula. The observation in Figs. 5 and 6 was that the uvula contracted

until it entirely disappeared, and the open space over the up-lifted back tongue was less than half inch high and not quite as wide as the ordinary lead pencil. This was the exact position taken by a soprano on the high B in *Depuis le Jour* (Chaprentier's Louise) and for sheer beauty I have never heard it surpassed. This opinion was shared by others who heard it, and who were competent and unprejudiced. These positions are incidental and advantageous to the singer's best tone production, arrived at through correct breathing, ease and naturalness; yet who will deny that it is not advisable to explain these things at times to students? Singers situated where oral instruction is not available often make marked improvement by reading about and hearing correct voice production. A soprano, whom I had previously heard, living in a small town remote from music centers, sang for me again after an interval of two years. The improvement made was astonishing. She declared the only instruction she had received was from reading Lilli Lehmann's book, *How to Sing*. A baritone from a small village sang the *Eri tu*, from Verdi's *Masked Ball*, in splendid style and opulence of tone, his voice easily ascending to the F sharps and G. He stated he had never taken a voice lesson in his life, but had imitated the phonographic records of the great artists. Herbert Witherspoon recently gave a demonstration before the Nebraska State Teachers' Association in Omaha, in which he worked wonders with young singers by having them stand in certain natural positions and go through some ordinary movement or follow some simple instruction. Shakespeare, in the introduction to his excellent book on *The Art of Singing*, says: "Through the absence of a right method of controlling the breath the student does not dare to sing with the throat open." Further on he continues: "The old masters found their exercises chiefly on the vowel which demands the greatest unconsciousness of tongue and throat, and which, when rightly produced, causes the greatest space in the mouth and throat and is the noblest type of sound of which the voice is capable."

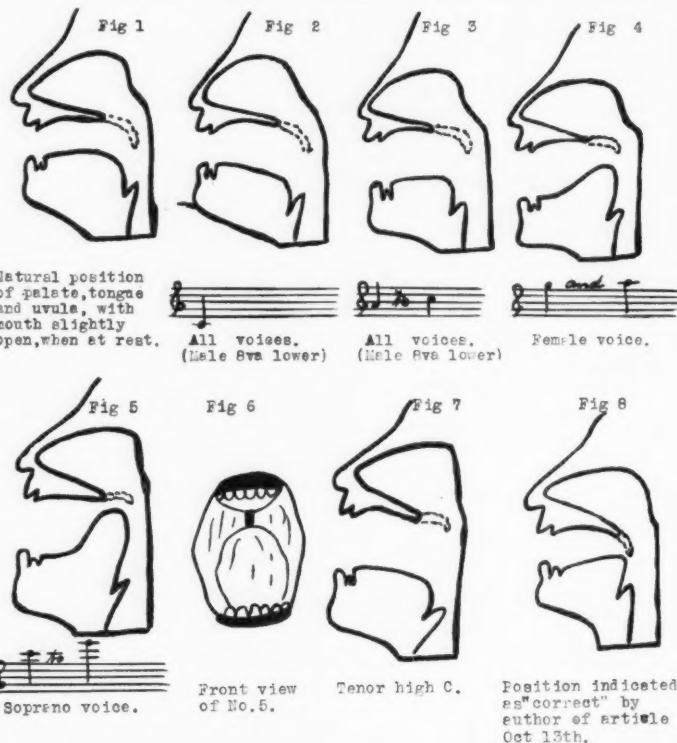
The writer of the article seems to take it for granted that the high uvula closes the nasal passage in singing, as it does in the act of swallowing food. While the uvula of one individual may differ from another, in length, with no appreciable difference in tonal excellence, it contracts and entirely disappears in the correctly produced highest notes of the soprano voice. In swallowing, the uvula is naturally relaxed and elongated to assist in closing the nasal passage to prevent food from entering the nasal cavity. Its chief function in singing is rather to keep out of the way.

The old question, long buried, of the movable larynx is once more resurrected to dance in ghostly glee before us. Let it rest in peace.

The author seems to give little importance to mouth resonance. Even to the casual observer, the bass exhibits less of the nasal resonance than higher voices. In all voices the mouth resonance occupies a very prominent place. I will go so far as to state that the most vital resonator in the human anatomy is represented by the curved surfaces from back mouth to lips and teeth, formed by tongue, cheeks and palate, and that nasal resonance, while needful, is secondary. One need but study carefully that chapter in Helmholtz' remarkable work, *Sensations of Tone* (published over fifty years ago), pages 103 to 119, entitled "Vowel qualities of tone," to be convinced. In this chapter, innumerable experiments, dealing with mouth resonance, are clearly set forth, bringing about best results of vocalization of fundamentals and overtones, and calling attention to the great prominence of mouth cavity resonance in development of various vowel shadings. No mention whatsoever is made of nasal resonance. Experience teaches that the individual with the highly arched palate is more fortunate from the standpoint of resonance than the one with the shallow palatal space. Is it not reasonable to sup-

pose that the decreasing space in mouth and nose (Figs. 1 to 7) as the pitch ascends, is natural and made to fit the higher tones in accordance with the laws of sympathetic vibration?

Will teachers and singers ever learn that the breath does not pass into or through the nose in singing, except in the delivery of the nasal consonants M and N? To demonstrate that this is unnecessary one has only to sing his best tone with full nasal resonance, and while doing so, close the nostrils without experiencing any change in the tone. In



the MUSICAL COURIER, issue of November 10, under the heading "To Sing or Not to Sing," another writer lays stress on directing the breath through the mouth or nose, "behind the uvula into the head resonators." In singing, the pupil directs his breath toward the head, it is true, as though there were no soft palate or uvula, but the breath does not enter the nasal space. While the breath may travel

## Grace Leslie



Contralto

Washington National Opera Co.

"Faust" "Hänsel and Gretel"

DECEMBER 9

DECEMBER 10

"The foremost honors of the performance were won by Grace Leslie as the Witch. Her voice was clear, her enunciation excellent, and her makeup quite horrifying."

—Washington, D. C., Herald, Dec. 11, 1927.

As soloist with

Rotary Choir of Hamilton, Ont.

"Her voice, a contralto of generous range and flexibility, impressed by its loveliness of tone and the artistry with which it was used. Her enunciation was also a joy to hear."

—Hamilton, Ont., Spectator, Dec. 7, 1927.

Re-engaged January 31st

Soloist St. Louis Symphony Orchestra, Feb. 5

Management:

HAENSEL & JONES

STEINWAY HALL, N. Y.

## NOW ON SALE

Lotus Blossom

A Canton Boat  
Woman

My Love Is A  
Blossom, Heigh O!

Music by  
MARIANNE GENET

Lyric by  
Grace Thompson Seton

Edw. Morris Music Pub. Co., Inc.  
1658 Broadway, New York City



with some rapidity through the very small space between the vocal cords, it barely creeps through the mouth, coming out so slowly and gradually that it will not even cause a candle flame to flicker when held close to the open mouth. If the least breath enters the nasal passage, the tone becomes nasal, even though the disagreeable twang, which the author of the article of October 13 warns against, may not be in evidence. Many singers employ the nasal tone, but it is not correct and appeals to no one. This nasal tone is not nasal resonance, although the tone has nasal resonance, and one may have perfect nasal resonance without the tone being nasal. I have always noted that nasal singers, strange as it may seem, sing their nasal consonants incorrectly and indistinctly. The sound waves generated by the vocal cords are communicated to the nasal spaces, but are not carried there by, or on, the breath.

If the "Explanation" of the article of October 13 is correct, all I have ever learned on the subject from innumerable singers, dozens of works on the voice, some twenty instructors from the humble teacher in the old home town to Seagle and De Reszke, and from my own experience, is all wrong.

#### Isadore Freed Fulfilling Many Engagements

Isadore Freed, pianist and composer, has begun another busy season. During October, November and December his engagements included three appearances in Philadelphia, two in Atlantic City, and one each at Bucknell University and at Perth Amboy, N. J. Early in the new year he is booked for Trenton, N. J., Philadelphia, and four additional engagements in Perth Amboy, the latter to be in the form of lecture recitals. Before the close of the season he will have fulfilled more than fifty engagements in the east.

A number of Mr. Freed's compositions are being performed by prominent artists this winter. In *The Forest*, a song recently issued by Schirmer, will be sung by Lisa Roma and Maria Koussevitzky. The St. Cecilia Club is planning to perform a work of his that has been written for solo, women's chorus and orchestra to the words of a Whitman poem. At a recent performance of Mr. Freed's sextet for clarinet, string quartet and piano, the *New York Times* said that "the work has real ideas" and that "they are handled with a sense of direction and logic in development which do not characterize every modern composer."

#### Beethoven Symphony Orchestra Announcement

The fourth in the series of seven subscription concerts given this winter by the Beethoven Symphony Orchestra, George Zaslavsky, conductor, will take place in Carnegie Hall, New York, January 13, with Joseph Achron, composer-violinist, as assisting artist. The remaining concerts in the series will be held on February 17, Jacques Thibaud,

## Monteux Conducts Successful Premiere of the New Pijper Symphony

Harold Bauer and Jacques Thibaud Rouse Audience to Extraordinary Enthusiasm

AMSTERDAM.—The most interesting novelty in orchestral writing which we have heard this week was the third symphony by Willem Pijper, conducted by Pierre Monteux in the Concertgebouw. Pijper, who heads the school of young Dutch composers, is rapidly becoming an outstanding figure. Every new work shows marked development, and arouses much interest.

This development was especially noticeable in his third symphony, which not only showed the technical skill in orchestration of which he is already a master, but characteristic qualities in style, rhythm and color. Written in one movement, the work does not slacken in interest for a moment; and conducted, as it was, with perfect understanding by Monteux, it was presented in its best light. The honors of the afternoon were shared by Gerard Hekking, the well known cellist, who played the Haydn concerto in a graceful, refined, and finished manner, though his tone lacks sonority.

The regular Thursday evening concert began with a beautiful concerto of Mozart, for oboe, clarinet, horn and bassoon with orchestral accompaniment, which was given a delicate and beautiful performance. It was followed by that good old stand-by, the Mendelssohn violin concerto

without which no musical season is complete. Ferdinand Helman, the second concertmaster of the orchestra, scored a great success as soloist, playing with the honest enthusiasm and delicate refinement characteristic of him. Strauss' Domestic Symphony closed the evening and Monteux gave it a splendid rendition.

#### BAUER AND THIBAUD PLAY

Two great favorites of the concert world, Harold Bauer and Jacques Thibaud, gave a sonata evening in the large hall, and succeeded in rousing their audience—whose national characteristic is a phlegmatic exterior—to the most undignified of enthusiastic demonstrations. Both artists were in fine form and gave stupendous performances of Franck, Schubert and Beethoven.

To the list of good string ensembles may surely be added the Roth Quartet, composed of young Hungarians. This comparatively new organization made its debut here recently, playing Ravel, Schubert and Trois Pièces of Stravinsky. They displayed warm musical feeling, and great distinction of style; and although fullness of tone is still lacking much may be expected from this talented group.

K. S.

violinist, soloist; March 9, Nikolai Orloff, pianist, soloist, and April 13, the soloist to be announced later.

#### Philadelphia Singer Realizes Childhood Dream

Lisa Roma, soprano, who makes her American debut in opera with the Philadelphia Grand Opera Company as Santuzza in *Cavalleria Rusticana*, is a native born Philadelphian who received most of her training in that city.

"From early childhood," says Miss Roma, "I dreamed of appearing in opera in the dear old mellow Academy of Music in my own home city. When I was hardly old enough to appreciate opera, my parents, who, although not musicians were devout music lovers, took me with them to many performances, and there between thrills I would weave dreams, and in my dreams, I sang Mimi, Tosca, Santuzza, and now my dream comes true! When I sang my first operatic role, Mimi in *La Bohème*, at the Staats-oper in Berlin, I was thrilled and very happy; but still I dreamed on of the time when I would sing in my own dear Academy, with its glorious musical traditions hovering over me like a spirit of song,

echoing all the great voices from the past, voices that have thrilled great audiences and whose memories still linger."

Immediately following her appearance with the Philadelphia Grand Opera Company this evening December 22, Miss Roma leaves on a trans-continental tour with M. Maurice Ravel as interpreter of his works. Miss Roma will make more than fifty appearances this season.

#### Virgil Conservatory Pianist in Maine

Ralph Ganci, pianist of the Virgil Piano Conservatory, New York City, is on tour. A successful appearance at Bangor, Me., recently was described as follows in the Bangor Commercial: "The varied and difficult program was played with great fluency and musical understanding. Mr. Ganci possesses a remarkable technic and flexibility, which enabled him to achieve without effort the most artistic results. His execution was clear-cut and dancing with vigorous life. Here was one who could create a beautiful tone in all degrees of quality from airy pianissimo to thundering fortissimo."

## AMERICAN OPERA COMMENDED BY GERMAN PRESS

Ernest Carter's *The White Bird*, poem by Brian Hooker (German Text by Fritz Remond), Premiere in the Municipal Theater, Osnabrück, Westfalia, Germany, November 15, 1927

Breslauer Abend-Zeitung; Koelnische Zeitung; Muenchener Zeitung;

The opera by Ernest Carter, American, achieved a fine success.

#### Der Tag, Berlin;

Composer Carter cleverly utilizes the Wagner-orchestra; one notes that he has studied in Germany. He combines music-drama and song masterfully; everywhere one finds song-periods which contain beautiful melody. With small expenditure of orchestral and harmonic means he brings a picture of American romanticism.

#### Der Mittag, Düsseldorf;

The *White Bird* was a marked success, the composer bowing countless times. Representatives of the press, of diplomatic circles and the German theatrical world, bestowed hearty and long-continued applause.

#### Osnabruecker Zeitung;

The theater was filled to the last seat. . . . Applause was very strong, and the composer was called out many times.

#### Dortmund General Anzeiger;

The artistic earnestness and intensity sometimes discovered in our smaller opera house direction was exemplified, on journeying to Osnabrück, where Intendant Dr. Liebscher attracted the attention of the entire German musical world, even of other lands, by performing an opera by two Americans Carter and Hooker. . . . A sold-out house, in festive spirit, took to the novelty with heartiness, warm applause being bestowed on the composer and cast.

#### Koelnische Volkszeitung;

Librettist has made of the little story of *The White Bird* an effective, condensed libretto, and Carter found in it rich opportunity for musical development; above all, for broadly spun lyricism, which lies closest to his talent. Skillfully he combines the characteristics of the music drama with aria and song, in which frequent beautiful melody-moments bloom. The full house applauded him long and stormily.

Personal Address: ERNEST CARTER

115 East 69th Street, New York



Cast of THE WHITE BIRD at Osnabrück

Upper left to right: Wilhelm Ernst, Georg Hartenfeller, Ernest Carter, Elsa Boy, Theodor Simons.  
Lower left to right: Josef Weiser, Trude Hesse, Dora Altenbach, Kammeränger Karl Hummelshelm.

#### Muensterischer Anzeiger;

This opera gained in its first European performance, to a sold-out house, an unusual, even stormy success. . . . He understands how to employ the Wagner technic, his musical speech being throughout in euphonious style; the honesty and sincerity of expression moved the audience to sympathetic understanding with the composer; the overflowing house gave him thunderous, long-continued applause.

#### Bremer Nachrichten;

The lyric element comes first, giving the composer rich opportunity; he well understands how to make the most of this, binding Wagnerish principles with songs and arias, sometimes in folk-melody style. He has composed from the heart, honestly,

frankly, so winning his hearers at the outset. Pearls of rich melody light the musical form, gracefully used; hence Carter's opera is sure of success, making it a surefire performance in Osnabrück.

#### Stadt Anzeiger für Köln;

For the first time since the war an opera by an American, Ernest Carter of New York, was heard, a most commendable thing to do, aiding in bringing two lands together in artistic brotherhood; flowers from the Mayor and the Chief Magistrate were sent in this spirit. Tasteful, romantic style marks the work, and an audience of highly sympathetic, friendly spirit, witnessed the work, welcomed it with heartiness, and called out composer and cast many times.

#### Paris Herald;

Extraordinary success, before a packed house. . . . Carter shows a master hand in the use of Wagnerian orchestral effects, and skillfully unites aria and song with the technic of the music drama. He has much to say in lyric vein, as evidenced in the great love-duet, the pearl of the opera; he was obliged to appear many times before the curtain.

#### Essen Rhein-Westfälische Zeitung;

Again was found that a composer of the new-romantic school, who has invention and ability, can show us nowadays that, if he has convincing honesty, he will hold his audience, a thing the modernistic school cannot do. The unusually beautiful music, subtle and expressive, unites with the idealistic text in tender moments or in dramatic explosiveness. Applause was so hearty and spontaneous that no claque was in evidence.

#### Wiesbadener Tageblatt;

A splendid libretto gave impulse to Carter to compose *The White Bird*, in which lyric moments as well as dramatic action gives opportunity for unusual effects. Carter well knows how to utilize this, uniting Wagner-like effects with melodious arias. His melody is natural, unaffected, his harmony skillful, spontaneous and sympathetic. The success achieved was partly due to the excellent staging as well as the able singing actors.

#### Magdaburgerische Zeitung;

Carter's studies in Germany naturally affect his musical language; the short, sympathetic opera brought to Osnabrück representatives of the diplomatic corps, prominent local, national and foreign press, who, with prominent personages of the theater-world, witnessed a fine success.

#### Berliner Boersen Zeitung;

Musically the opera is of the romantic, Humperdinckian style, with tasteful instrumentation and lyric melodiousness. The musical-dramatic crescendo begun in the melodious love-scene continues to the close. Warm and hearty applause welcomed the novelty, so that the composer was obliged to bow his thanks many times.

Bühnen-Verlag Trask & Matthias

Berlin—Charlottenburg, Sesenheimerstr. 27

# Fundamentals of Violin-Playing

By George Lehmann

ARTICULATION

Whatever commendable qualities a singer may reveal, we are always sadly disappointed in a vocal performance that is lacking in one of the essentials of artistry, namely, clear articulation of tone and text. We may still admire a beautiful voice, but if the delights of fine articulation are denied us, our musical pleasure and satisfaction are far from complete. The orator who fails clearly to articulate his syllables and his words fails dismally as a public speaker, for, unlike the singer, he cannot give his listeners any of the joys derivable from music, and it is absolutely imperative that his audience clearly and easily understands every word that he utters.

That a violinist's shortcomings in the matter of articulation affect the listener in much the same degree as do those of the singer, goes without saying. His good qualities are appreciated, his performance is not a total failure—like that of the orator—if it is blemished by poor articulation, but at best it cannot excite the enthusiasm of a musically sensitive and intelligent listener.

It is curious, perhaps incomprehensible, that the work of any gifted violinist should be marred by poor articulation, because the clearest enunciation of every tone is one of the fundamental principles of left-hand technique. But too often we hear players, possessed of colossal digital speed and ingenuity, whose performance is most disappointing. For a moment, perhaps, we are at a loss to understand why so much skill should fail to excite our admiration, but when we attempt to learn the true cause of our disappointment, we invariably discover that such digital skill is peculiarly lacking in the kind of precision that results in brilliant articulation. The player's intonation may be praiseworthy, his fingers may never be guilty of actual omissions, yet with all his facility his performance remains commonplace and unsatisfactory.

It is strange, too, that so many violinists fail to discover the cause of their unsuccessful technique. Whether their failure is due to early training, or to inability correctly to diagnose their technical imperfections, the result is equally unhappy, and such investigation as they may actually make rarely leads them to the fundamentals of their art.

Recognition of fundamental principles quickly enables the solution of most technical problems. Mastery of these principles is imperative for the perfection of left-hand technique. Complete comprehension of the principles involved in articulation always promises the obliteration of tonal inadequacies that so often mar an otherwise admirable performance.

What, then, are these fundamental principles of articulation in violin-playing? They are extremely simple. They rest on the question of absolute digital precision—not the kind of precision that is commonly associated with the skill to execute all difficulties in single or double-stopping, but the utmost precision of action in raising and lowering the fingers. Such precision is the source of the clearest articulation. It is at the bottom of the highest technical achievements. It is indispensable in the acquisition of a beautiful tone, and while it requires the perfect cooperation of the bow in order to create tonal beauty, its absence hampers all efforts of the bow-arm and renders even a highly developed right-arm technique impotent in some respect.

The exact nature of this finger precision is by no means unfamiliar to violinists in general. Violin "methods" and conscientious instructors dwell upon the thing itself in the earlier stages of a player's development, but the process of acquisition is too vaguely defined, as a rule, and insufficient stress is laid upon its bearing on all technical achievement in future years. The teacher's injunctions, either written or oral, are, in fact, too often misleading. Our "methods," for example, demand a "hammer-like" blow of the fingers, and the teacher adheres literally to this unfortunate direction. Briefly, the pupil is required to do something that can easily prove a serious obstacle in the development of left-hand technique, because too great a demand is made on the undeveloped muscles of the hand, and inequalities are cultivated instead of the greatest possible uniformity. It is the expenditure of uncontrolled physical force, rather than precise action of the fingers, that is required of the player; and that this is a grave error which frequently proves difficult to rectify will be clear on slight reflection.

In the first place, a "hammer-like" blow of the fingers is undesirable in every respect where character and quality of tone are concerned. Any blow far exceeding what is required for the creation of a clear, pure tone is necessarily faulty and illogical. Such a blow, to begin with, is inevitably a "tone-disturber"—that is, the heavy impact of the fingers, constantly repeated, seriously interferes with the emission of pure tone and the listener's enjoyment of it. Surely a good reason why all earnest instructors should not

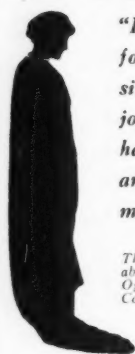
[The first installment of this interesting article on the Fundamentals of Violin-Playing, by George Lehmann, appeared in the issue of November 17. In the issue of December 8 Mr. Lehmann wrote about the Left Thumb and the next installment will deal with Finger Retention.—The Editor.]

continue to perpetuate this unfortunate fallacy. But there are two other and most excellent reasons why such employment of the fingers should be condemned rather than encouraged.

A "hammer-like" blow is a waste of strength, consequently a violation of one of the fundamentals of all technique. The violinist with the task before him of playing, for example, the Brahms concerto, is in need of all his physical strength to complete his task satisfactorily. His success depends in great measure on the conservation of his strength, whereas continuous waste thereof eventually unfits him for an unblemished technical performance. Also, in everything appertaining to beauty of interpretation, physical weariness must necessarily leave its mark.

Then, again, every needlessly heavy blow of the fingers acts as a deterrent in digital fluency, and often it is the undiscovered cause of the player's inability to master technical difficulties. However cunning and alert, the fingers cannot quickly enough recover from the continuous strain of misapplied energy. Slight imperfections quite early creep into the performance of any difficult work, and these quickly develop into numerous mishaps that scar the beauty of the player's technique.

Clear articulation does not depend upon a "hammer-like" blow of the fingers. It is the outcome of great digital precision combined with just sufficient forcefulness to produce purity of tone. The degree of strength required, however, can hardly be designated in terms that would prove



"Her voice is recognized for its fine quality and her singing always affords enjoyment. Her clear tones have taken on more warmth and her interpretations are more finished."

The New York World said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

Management: HAENSEL & JONES  
Steinway Hall, 113 West 57th St., New York  
Mason & Hamlin Piano Used Aeolian-Vocalion Records

either mathematically correct or practical and helpful; and even though it were possible to determine the exact strength of blow required in general, such cold calculation would serve only to bewilder the player. Clear understanding of this question is easily brought about through practical demonstration, and repeated experiment yields results unobtainable by any process that is foreign to the art of violin-playing. But for the process involved in attaining precision, the clearest directions can be given—directions that will unfailingly result in fine articulation if the player industriously and intelligently observes them in his daily studies.

The most practical and reliable material that can be utilized for the development of fine articulation is the trill—not the musical ornament known as the trill, with its rapid repetitions of a fundamental note and its auxiliary, but the trill so reduced in speed that it assumes the form of two half-notes in a moderate tempo. The active finger should be raised and lowered with the nicest precision, never faltering and never anticipating the moment of its required activity. Accuracy, not strength of blow, is of prime importance. The requisite strength will come as a natural result of repetition, of muscular activity and development. But it is of vital importance that the finger should not be raised directly above the string. It should be withdrawn in a backward direction, so that its tip rests at a point just beyond the first joint of the inactive finger.

When clear articulation is more or less firmly established, the player should gradually extend this work by taking up quarter-notes, eighth-notes, triplets in eighths, sixteenths,

MR. GEORGE  
**LEHMANN**  
Announces his permanent return to  
the United States.

All applications for instruction in The Art of Violin-Playing should be directed to

HOTEL WELLINGTON, Seventh Ave. and 55th St.  
New York, N. Y.

etc., thus increasing the speed of the fingers but without departing from the original tempo.

Eventually—and more rapidly than may be imagined—the player arrives at his destination. He obtains perfect control over each finger, not temporarily but permanently, acquires the digital accuracy and brilliancy so essential to fine articulation, and, in the end, finds himself able to perform most skillfully a beautiful musical ornament—the trill.

Kubelik, of all players who have been distinguished for the quality and character of their technical equipment, was a shining example in his early years of what clear articulation means to the violinist. Never, even in the most rapid passages, was his technique blurred or lacking in equality, and every note delighted the listener with its crispness and its clarity.

(To be continued)

## American Debut of the Kedroff Quartet

The Kedroff Quartet, composed of singers from Russia, which will be heard for the first time in America at Town Hall on January 7, has long been regarded in Europe as one of the foremost combinations of its kind. Its members are N. N. Kedroff, leader and founder, and professor in the former Imperial Conservatory; C. N. Kedroff, professor in the School of Musical Technique in Petrograd; and J. K. Denisoff and T. F. Kassakoff, both of the former Imperial Opera of that city.

In May of this year the quartet celebrated its thirtieth anniversary, in the Salle Gaveau of Paris; on that occasion Professor Kedroff and his associates received many tributes and honors, among which were decorations by the French government, and an honorary diploma from the Russian Church, in recognition of their services. Many composers dedicated to them works written for their combination.

The quartet has specialized in Russian vocal music in all its branches, and its programs, though varied in style, have as their basis the folk songs from which many Russian composers have drawn their inspiration. Prof. Kedroff spent years in research work, and in collecting and harmonizing these treasures of the Slavic race, keeping intact their original style and spirit.

The quality of the work of the Kedroffs is characterized by their great admirer, Serge Koussevitsky, in the following terms: "If anyone imagined a perfect vocal performance, it would be the Kedroff Quartet. Sometimes, listening to them, you forget that human beings are singing. The divine harmony, the combination of these rich sounds created the illusion of a fairy-tale: their voices lead you in golden countries, raise magic worlds in your mind. Whole Russia vibrates in these melodies; now, you hear the mystic voice of a religious tune; now, the cheerful and laughing note of a popular song. And your heart vibrates with these beloved old melodies, and long after you have left the concert hall, there is a voice which still rings in your soul."

## The Rubaiyat Set to Music

The feature of a recent concert given by the choir of St. Bartholomew's Church, New York, in its new Community House, was the singing of Edward Fitzgerald's translation of the Rubaiyat of Omar Khayyam, which has been set to music by Henry Houseley. The effect of the performance was heightened owing to the fact that the architectural design of the auditorium follows that of the old mosque. Ample justice was done this fine work under the baton of Dr. David McK. Williams, St. Bartholomew's organist and choirmaster, and good musicianship was displayed by the choir in the rendition of Mr. Houseley's interpretation of the Rubaiyat. The soloists, Ruth Shaffner, soprano; Pearl Benedict-Jones, contralto; Arthur Kraft, tenor, and Frank Cuthbert, baritone, all sang effectively. While the original score calls for a piano and organ, Dr. Williams so edited the work that two pianos and one organ were used artistically by Frank Scherer, George Crooks and Vernon DeTar.



**NAEGELE**  
AMERICAN PIANIST

"Virtuosity is his such as none of the younger generation have offered and the daring and abandon that go with it."

John P. Cavanagh

Stillington Hall  
BALDWIN PIANO

Gloucester, Mass.



# CLARENCE WHITEHILL

**BARITONE**  
Metropolitan Opera Company  
Fourteen Successive Seasons

"Better than ever. Mr. Whitehill's Sachs is tolerant, lovable, the gentle ironist who has mastered his bitterness and his grief."  
—Lawrence Gilman, *New York Tribune*, November 3, 1927

"Mr. Whitehill, who takes a place of first rank among impersonators of Wotan, added impressive value to the performance by the dominating power of his representation of the God last night."  
—*New York Sun*, December 15, 1927

**Available for Concerts—Festivals—Recitals After April 15, 1928**  
Address: 322 West 72nd Street, New York City

**Management Clarence Whitehill**  
—Olin Downes, *N. Y. Times*, December 15, 1927  
"Mr. Whitehill's Wotan had an unusual amount of voice . . . one of the best he has given hereabouts in recent seasons."  
—William J. Henderson, *New York Sun*, November 3, 1927  
"as Sachs in possession of all his vocal resources."  
—Olin Downes, *N. Y. Times*, December 15, 1927

# "CLARENCE WHITEHILL

WE are told that Bach left behind him no clavichord at the time of his death. The inventory of his keyboard instrument showed "one decorated harpsichord, which shall remain in the family, if possible; one harpsichord, one ditto, one ditto, one ditto, smaller, one spinet." Now this is certainly strange. Could it be, perhaps, that the law-court official who made the inventory used a wrong term in noting "one ditto, smaller," and that this instrument was actually a clavichord? The handwriting of the inventory is certainly not that of any of Bach's sons. We know, of course, that Bach suffered from very bad eyesight in his later years, a circumstance that reacted also on the general condition of his health; but where were the clavichords on which he had taught his sons, and possibly his daughters? Had they disappeared already before his death, along with his music?

It is certain that, shortly before his death, Bach gave away several keyboard instruments. In the third paragraph of the legal agreement as to the inheritance we read, "And since the youngest son, Johann Christian Bach, received three clavichords and pedals from the departed while the latter was still alive, and still possesses them," etc. This must not be understood to mean that Johann Christian received three clavichords with pedals. What reason would Bach have had to present his youngest son with three such instruments all at once? The words "and pedals" mean in any case only that there was a pedal attachment to fit one of the clavichords. "Pedals" indicated an attachment that was constructed to be fitted under a clavichord or harpsichord, as the case might be. The opinion that these pedal attachments were made only for harpsichord is false. (See the detailed description in Jacob Adlung's "Musica Mechanica," Part II, 1768, where the pedal-clavichord is spoken of much more frequently than the pedal-harpsichord).

## Harpsichord or Piano?

by Richard Buchmayer

Translated by Edwin Hughes

[This is the continuation of an article which began in the issue of December 22. In it the author undertakes to solve the much mooted question as to whether the keyboard compositions of J. S. Bach were composed originally for harpsichord or clavichord. The third and concluding instalment will appear in a subsequent issue.

[For the sake of historical exactness it should be pointed out that in the first instalment (December 22) reference was made to Count Logi "the polished and excellent flute player." As a matter of fact Logi played the lute.—THE EDITOR.]

What Johann Christian received was, in all probability, the full equipment of a player on keyboard instruments, namely; a clavichord, a harpsichord, and a keyboard instrument with a pedal-attachment (either a harpsichord or clavichord). In addition to Johann Christian, Johann Christoph Friedrich Bach also received from his father during the latter's lifetime a keyboard instrument—whether clavichord or harpsichord is uncertain. It would have been remarkable then if the other children had not also asked for instruments, and as clavichords were so much cheaper than harpsichords, the former would naturally have been the more likely gifts. What, for example, could be more natural than that Bach's favorite daughter, Liesgen, who married the organist Alt-nichol in 1749, should have received as a wedding gift or as part of her dowry, the clavichord on which she had learned to play. The exact details that would clear up this matter are lacking, but be they as they may, the whole thing is of too little importance to contravert the distinct statements of Philip Emanuel Bach and leave room for the sweeping assertion that Johann Sebastian Bach never possessed a clavichord at all.

It has further been declared remarkable that, if Bach loved the clavichord so much, he did not attempt to improve its construction. This is surely no convincing ground for argument. Bach could very well have recognized the great advantages of the clavichord, and at the same time have been of the opinion that the instrument as such could not be improved upon. These objections have anyway not the slightest weight in the question as to whether Bach wrote for the clavichord. One thing is certain, and that is that Bach's youthful compositions show an undeniable relationship to the clavichord compositions of his predecessors. In Andreas' Bach-Book the German titles of the pieces are in a few cases followed by the words, "pour le clavecin," indicating quite evidently that the harpsichord pieces were the exceptions, and that the remainder of the pieces were intended for the clavichord.

Among the collections which Bach made of his own keyboard works there is, in the first place, one of which it can never be said that it was not intended for the clavichord. Philip Emanuel has stated that both he and his elder brother, Friedemann, received their first keyboard lessons from their father. From this fact it is absolutely certain that the "Klavierbüchlein," which Bach got together in 1720 especially for the instruction of the ten-year-old Friedemann, was written for the clavichord. Now in this book there stand, almost one after another, not less than eleven preludes from what was later to be the Well-Tempered Clavichord (partly in more simple form). The second part of the book contains nearly all the two- and three-part inventions.\* What reason is there then for not believing that these later collections were also intended for the clavichord?

As is well known, the two- and three-part inventions bear the following title: "True Schooling, through which those who are fond of the clavichord, but in particular those who are anxious to progress, will be clearly instructed: first, how to obtain a clean execution with two voices; second, how, with further progress, to handle three obligato parts correctly; most of all, however, how to obtain a cantabile style in performance," etc. Up to now no one has raised a doubt that the main object indicated by Bach, namely to obtain a cantabile style in performance, was to be achieved on the clavichord.

Now Dr. Nef even goes so far as to try to turn the meaning of these clearly expressed words of Bach so as to make them bear witness in favor of the harpsichord. He says, "Of course it is only on the clavichord that one could play cantabile in the modern sense. But this sense loses its meaning in this case if one looks up the early meaning of the word 'cantabile.' In the Lexicon of Walther, a contemporary of Bach's, we find the following: 'Cantabile means a composition, either vocal or instrumental, which is so written that all voices or parts are easily singable, or carried through in fine melodic style.' The accent in this definition," says Dr. Nef, "should be placed on the word 'all,' that is to say, cantabile means, as we should say nowadays, independent, melodic voice-leading."

Dr. Nef seems to think it of no consequence whatsoever that Walther, in his definition, was referring to a composition written in the cantabile style, while Bach referred to a cantabile style of playing. "The correct performance of several independent, simultaneous voices," continues Dr. Nef, "was what Bach sought most of all to teach in his Inventions." If that is actually the case, then Bach repeats himself in the title of the collection. Try to imagine, if you can, the F minor Three-Voice Invention, with its deep expressiveness, its heavy sorrow, as an academic example of correct three-part playing on a harpsichord.

In regard to the Well-Tempered Clavichord, even Dr. Nef seems at times rather dubious about his own judgment, although he cites the C sharp minor Prelude from Part I as an especially good example of the harpsichord style. It requires really an amount of presumption to brand works

\*It is interesting to note that the Two- and Three-Part Inventions avoid those keys in which it was possible to play on "gebundenen" clavichords.—E. H.

such as the C sharp minor Fugue or the E flat minor Prelude from Part I as harpsichord compositions; but Dr. Nef gives scant recognition to any more deeply intrinsic considerations. In order to give an idea of his conclusions regarding the Well-Tempered Clavichord, let me give you here the final passage in his essay, in which he sums up the matter: "It has been held as probable that the Well-Tempered Clavichord was written for the clavichord because" (only for this reason?) "Bach avoids in it the use of four-line D flat." (It should read, "three-line D flat.") "But he did this not only because it was lacking on most of the clavichords, but also because in his time many of the harpsichords and spinets only went as far as four-line C." (It should read, "three-line C.") "This matter has, therefore, nothing to do with the case."

"On the other hand, however, the facts that 'bundfrei' clavichords were apparently rather rare (!) during the first half of the eighteenth century, and that one could not tune 'gebundene' clavichords in the 'well-tempered' manner, seem (!) to me to speak against this. And even if we admit the existence of 'bundfrei' instruments at this time (!) we are still forced to agree with Spitta in regard to the Well-Tempered Clavichord, when he says, 'The ideal instrument that Bach had in his imagination for his Inventions, Suites and Keyboard-Fugues was not quite the clavichord; the thoughts which he brought down from the exalted realm of the organ rested too heavily on the tender construction of that instrument.' But one must not think because of this that Bach, sensing in advance the advantages of the pianoforte, composed in a certain sense for that instrument. The one instrument which fulfilled Bach's intentions best of all was the harpsichord (!) because, as Spitta has so well said, of its relation to the organ. At the same time, it must not be denied that many portions of the keyboard compositions can be performed with much more expressiveness on the clavichord or the pianoforte, both so capable of dynamic nuance, and one must even include with these compositions some of the organ works. But these compositions are intended fundamentally for the harpsichord, and will always bring forth the best effect when played on that instrument. When the harpsichord is again made the fundamental instrument for the performance of Bach, we shall reach a safe standard for the interpretation of his works, and only then will we again know Bach, the keyboard composer, as he should be known."

Thus Dr. Nef! Now I ask you, is all this logical? First the imputation that, up to now, only one ground has been brought up that would surely point to the clavichord as the instrument for which Bach wrote the Well-Tempered Clavichord; then a statement made in a rather hesitating manner and again withdrawn; then the presentation of a quotation from Spitta, falsely interpreted and torn from its context, a context which presents just the opposite of that which Dr. Nef contends; finally, after this lame presentation of evidence, the repetition of the former presumptuous statement that Bach's keyboard compositions are only heard to the best effect on the harpsichord.

Immediately preceding the passage quoted from Spitta appears the following (Spitta, Bach Biography, German Edition, Part I, page 655): "Bach held that the foundation of all the art of keyboard performance lay in a singing style of playing. In the face of this indisputable fact, the opinion that one comes upon here and there, that Bach intended no use of nuance in the performance of his works, and that the introduction of light and shade in them is an arbitrary modernism, falls to the ground as an unjustified prejudice."

When Spitta writes, immediately after, that the clavichord was not quite the ideal instrument of Bach, he means, naturally, that even on the clavichord the means of expression could not cope with the might of his musical ideas; that in the mind of the master the vision of a more completely perfect instrument appeared. Spitta continues, "But it was not the organ either that he had in mind. From the sphere of that instrument came quite naturally the need of a richer emotional field, which sought satisfaction in chamber music. Only an instrument which combined in the proper proportions the volume of the organ with the capacity for expression of the clavichord was able to bring into actuality

(Continued on page 42)

\*There is no English equivalent for the words "bundfrei" and "gebunden," as applied to the clavichord. "Bundfrei" signifies an instrument which had a separate string or pair of strings for each note on the keyboard. Such instruments were first manufactured in the early part of the eighteenth century, the date usually given being 1720, two years before Bach collected the first volume of preludes and fugues under the title, "The Well-Tempered Clavichord," and they were brought into use through successful experiments in tuning keyboard instruments in equal temperament. Before these experiments, "gebundene" clavichords had sufficed for all practical purposes. On these instruments several pairs of notes, such as G and A flat, were played on the same string, the separate tangents striking it at different points. The old manner of tuning left such keys as A flat so out of tune that it was impossible to play in them, so that there were no compositions written in these tonalities. Compare the keys of the Fifteen Two- and Three-Part Inventions, all of which could be played on the old "gebundene" clavichords.—E. H.



## CLARICE BALAS

### Pianist

"The Hungarian Fantasie for piano and orchestra was given a stirring rendition with Clarice Balas playing the solo part. . . . Technique, a singing tone and real musicianship are hers. And a pleasing intent and intensive personality."

—Archie Bell, *The Cleveland News*.

"Liszt's Hungarian Fantasie was brilliantly played by Clarice Balas, and made an emphatic hit. She has a crisp, clear electric touch, with depth and warmth in it, too (as she showed in a songful melody played as encore) and a facile and reliable technique. She plays besides with fine animation and no little authority."

—James H. Rogers, *Cleveland Plain Dealer*.

"I have always considered Miss Balas the most brilliant pianist this city possesses, but upon this occasion she added to a brilliant technique, a delightful appreciation of refined tonal nuance. Both in the 'Fantasie,' and in a Paderewski 'Nocturne,' played as encore, she displayed a fine command of tonal coloring and poetic expression."

"Her reception by the audience was ovational."

—Wilson G. Smith, *The Cleveland Press*.

**MANAGEMENT BALAS STUDIOS**  
3057 West 14 Street Cleveland, Ohio

## ZERFFI

Teacher of Singing

Voice Production without Interference

**FREE VOICE TRIAL**

and Consultation

on

Thursdays and Fridays

From 2 to 3 P.M.

Studio 326A West 77th St., New York

Telephone, Trafalgar 4385





*Dema E. Harshbarger  
President  
Civic Concert Service, Inc.*

# CONGRATULATIONS and SEASON'S GREETINGS to the New Managerial Combine

That has been formed in New York for the purpose of promoting Civic  
Concert Courses under the plan

ORIGINATED and CARRIED OUT  
by

DEMA E. HARSHBARGER  
President

of the

CIVIC CONCERT SERVICE, Inc.

Ward A. French, Vice-President

That the concert field has undergone a radical change for the better, during the past few years, is surely indicated by the phenomenal success created by Dema E. Harshbarger's Civic Concert Service, Inc., of Chicago. During the year of reconstruction in the concert field the plan of the Civic Concert Service has injected new life and intelligent activity into the entire profession which has redounded to the advantage of artists

and public alike. The success of the plan is again demonstrated by the new combine which will function along lines identical with those established by the Civic Concert Service, Inc., of Chicago. During six years of successful operation, and far reaching influence, civic courses have been established in over one hundred and twenty cities and the scope is being constantly enlarged.

Gratifying is it to the originator of the Civic Concert Service, Inc., to know that local managers who were operating under the old regime are now realizing the splendid value of the new system and are adopting it with most successful results.

The yearly meeting of managers and representatives of the Civic Concert Service, Inc., will take place in January, at which time the Chicago Civic Opera Company will be heard in the annual gala performance specially arranged for this occasion.

Auditorium Tower, Chicago



*Ward A. French  
Vice-President  
Civic Concert Service, Inc.*

## Paris Gets a Varied Musical Menu

Well Known Artists Delight Large Audiences—International Exhibition of Music Places Gallicanne Violin Varnish at Head of Fifty-nine Exhibitors—A Schumann "Festival"

### GALLICANNE'S VIOLIN VARNISH

PARIS.—Two years ago an extensive article appeared in these columns in praise of the Gallicanne violin varnish, which the inventor claims to be the lost varnish of Cremona. Word has come from the International Exhibition of Music at Geneva that the jury has placed Luc Gallicanne at the head of the fifty-nine exhibitors from all parts of the world. The official paper sent to the inventor, or discoverer, states that the jury places this extraordinary discovery in a class by itself and apart from all competition. This is not the first time that the MUSICAL COURIER has been correct.

Speaking about violins, mention must be made of the superb instrument on which Mischa Elman played, to the great joy of a large audience, in the new Pleyel Hall recently. Never has this great violinist been heard to better advantage. Everything was flawless. Even the octaves were so perfectly in tune that they sounded like single notes. Who was it said that octaves should always be played out of tune on the violin in order to show that they are octaves? The public recalled Elman again and again demanding encores.

Another famous violinist recently heard was Erica Morini, whose playing sounded to better advantage this season in the Salle Gaveau than in the vast spaces of the Grand Opéra last year. She has a facile execution and a brilliant style.

Her many admirers gave her a warm reception, though her program was not of much interest. Paganini's Moses variations for the fourth string, like Moses himself, remain mostly in the desert without reaching the promised land.

Jan Hambourg, violinist, and Adolphe Hallis, pianist, gave a joint recital in the Salle Chopin. Of the four sonatas by Mozart, Eugene Goossens, César Franck and Bach, which made up the program, the Goossens work was heard for the first time in Paris. It sounded slightly familiar, however, because the manner of the first movement is so reminiscent of Grieg. The triumph of the evening was the masterly and convincing interpretation of the Franck sonata. Hambourg was a pupil of Ysaye for many years, and Ysaye played this sonata in all parts of the world with Pugno, after studying it with the composer himself. Most performers of this work play the first part of the first movement too fast, and the second part of it too slowly. The Bach sonata at the end was pleasant to hear, though it was thin after the full piano chords of the Franck work.

### PIANO THE FAVORED INSTRUMENT

The piano, as usual, is the favorite instrument of the music student. Five pianists gave concerts in Paris on November 22; of these Robert Casadesus is the best known. He has

a clear, bright, incisive manner of playing which would be greatly improved by a more singing tone and a closer legato. With the orchestra his dry and penetrating tone is more satisfactory than in the smaller pieces of a recital program.

The following day Ralph Lawton, an American pianist who has a large teaching connection in Paris, gave a strongly dramatic and powerful performance of Liszt's B minor sonata at his recital in the Salle Chopin. Many of the smaller numbers—Scriabine, Chopin and Albeniz—were very well received by the public.

An unconventional program was that of Arnold Reitlinger who played among other things twenty preludes by Bach, Mendelssohn, Chopin, Liszt and Debussy at his recent piano recital. This pianist has a brilliant technique and much musical discrimination, which was evident in the various styles he interpreted so intelligently.

The composer-pianist Medtner gave a piano recital of his own compositions, which drew a large audience of Russian as well as French friends to the Salle Erard. The audience listened with great attention and evident delight, to judge by the numerous recalls.

### A SCHUMANN "FESTIVAL"

Germaine Salomon, pianist, with the assistance of Germaine Martinelli, vocalist, Léon Temerson, violinist, and Etienne Pasquier, cellist, gave a concert which was grandiloquently announced as a Schumann festival, because the music was confined to this composer. To speak after the Shakespearean manner, I may say that a festival, like any other concert, would sound as well, if Schumann wrote the music. The artists gave a most enjoyable interpretation of songs, piano works, and a trio.

Another performance of Schumann, this time the Dichterliebe, given by the tenor, Stroesco, was less happy. The singer's voice is not full enough for this broad and deeply expressive music. He gave a very much better account of some songs by Debussy. A large audience gave him generous applause throughout the evening.

Hyde Auld's vocal recital in the Salle Chopin of the Pleyel building, proved the singer to be an intelligent musician with a pleasing, if not powerful, voice. His diction was very good, and he was especially satisfactory in Canadian folksongs, which were probably native to his boyhood. The negro spirituals seemed to miss fire. Is it now the correct thing for every vocalist to sing songs in the negro dialect? The composer of Passing By was given as Purcell, 1689-1740. These dates refer to Purcell's son Edward, who was an organist. Did he compose Passing By? His name should be announced as Edward Purcell for the name of Purcell belongs to the great composer.

A soprano by the name of Ululani gave a recital of Hawaiian music, accompanied by Pikela Kone's Hawaiian orchestra. I found it very monotonous before the afternoon was finished. It is all dreamy, sentimental, languid and tender, and best heard in small doses. The composers were Nape, Moku, Kina, Kailimai, and Awai, names which seldom grace a Paris program. The voice of the singer is sweet, rich and appealing. She is studying, I believe, to appear in opera here.

### WALSKA SINGS FOR STUDENTS

Ganna Walska sang for the students and their friends in the concert room of American Women's University Club on a Sunday evening not long ago, and presented a richly classical and serious program which was perhaps a little above the heads of the younger hearers. She was warmly applauded, however, for her highly intelligent interpretations. Conductor Straram, of the Symphony Concerts, played the piano accompaniments. Some of the songs were accompanied on the harp by Virginia Morgan, who also contributed several solos well played and rapturously applauded.

The famous contralto,—or shall I call her a dramatic mezzo-soprano?—Sigrid Onegin, gave a remarkable recital of all kinds of great songs in the Salle Pleyel on November 29. Her Handel, Mozart, Schubert, Brahms and modern songs stirred her hearers to great demonstrations. Her method of voice production is rather too forceful for anybody not dowered with her strength and endurance, and her intense, weighty, and thoroughly German manner of interpretation is seldom heard in Paris concert halls. The immense Pleyel Hall was not too large for her voice. She was ably assisted by the Spanish pianist, Lucas Moreno, who was altogether delightful in his Spanish numbers, which were insistently applauded. His Bach and Chopin, on the other hand, were hardly above the ordinary. C. L.

### Mme. Macdermot Gives Program in Pittsburgh

Sylvie Macdermot, dramatic soprano, recently gave a program in Pittsburgh, where she has taught in the Conservatory of Music and at the Pennsylvania College for Women. Her first number, by Handel, was followed by a group of Brahms lieder, which was exceptionally well interpreted, and an aria by Jan Block, sung in Flemish. Her Russian numbers, sung in Russian, included works by Gretchaninoff, Borodine and Spendiarioff. Mme. Macdermot has made a specialty of modern songs, and selected from her extensive repertory request numbers from the modern and ultra modern works of Bordes, Duparc, Chausson, Hahn, Vidal, de Séverac, Respighi and Poulenc.

Mme. Macdermot proved herself the possessor of a voice of resonance and color and of equal clearness and beauty throughout its entire range. Intelligent musicianship was shown in her singing, and her emotional temperament enabled her to inject into her interpretations intensified meanings. Her diction, also, was commendable. Earl Mitchell furnished artistic accompaniments.

### Sundelius Touring in Opera and Concerts

From points North, South, East and West come enthusiastic reports of the success Marie Sundelius is having on tour as leading soprano with the King's Henschman Company. Moreover, the Metropolitan soprano, busy with filling concert engagements that coincide with the route of the company, recently has sung performances of this nature in Worcester, Mass., Andover, Mass., Grand Rapids, Mich., Wollaston, Mass. and Washington D. C. (for the President and Mrs. Coolidge) and as the season proceeds will sing recitals in Montevallo Ala., Meadville, Pa., and Portland, Ore., besides other engagements already announced or pending settlement of date to fit in with the itinerary of the opera company.



## DEL CAMPO

Lyric-Coloratura Soprano

"Mme. del Campo's recital must be recorded as the first vocal 'thrill' of the season."

(Chicago Tribune, Paris Edition)

VICTOR  
RECORDS

Personal Representative  
BARRETTO DE SOUZA  
344 West 58th Street  
New York City

OPERA  
CONCERT



"A most lovely tenor voice, superb diction, and splendid musicianship, coupled with a fine, manly personality."

—Wheeling Intelligencer.

Frederick Gunster

TENOR

Management: RICHARD COPLEY, 10 East 43rd St., New York City

College of Music

ENDOWED

INCORPORATED

of Cincinnati

ADOLF HAHN, Director

Faculty of Eminent Teachers Instruct in all branches of

MUSIC • DRAMA • DANCE

Full courses lead to Degree, Diploma, Certificate

Finest of Dormitory Accommodations

Moderate Tuition

Affiliated with University of Cincinnati and St. Xavier College





*The Barber of Seville will have its first performance of the season at the Metropolitan Opera House on Monday afternoon, January 2, upon the return of Madame Galli-Curci.*

## Concerts in New York

### DECEMBER 17

#### Carrie Burton Overton

Carrie Burton Overton gave a piano recital at Landay Hall on December 17, this young colored college graduate being heard by an enthusiastic audience composed of various races, but all interested in music. Harry Burleigh was one who strongly applauded her playing of Chopin, Scott, Moszkowski and Liszt works, and many flowers handed her were tokens of the appreciation of her excellent performance. Winifred Watson, a soprano of merit, and Andrades Lindsay, accompanist, lent variety to the program.

### DECEMBER 19

#### Imre Weisshaus

In the Engineering Auditorium on December 19, Imre Weisshaus, youthful Hungarian composer-pianist, presented a program of compositions by ultra-modern Hungarian composers, including Bartok, Kodaly, Kadosa and himself.

Bartok was represented by a Ballade and eight improvisations on Hungarian folk songs; Kodaly contributed four pieces entitled Parlando, Lento, Tranquillo and Rubato; by Kadosa there were a Sonata in three movements and two shorter pieces, while the recital-giver submitted a Sonata and three detached numbers of his own.

As a whole the program contained matters of interest, novel ideas, erudition, atonality aplenty and rhythmical problems; of melody, charm, vital interest and the qualities that go to make up piano music that becomes a permanent acquisition to the literature of the instrument there was very little.

Mr. Weisshaus showed himself to be an adept in the style of composition to which he devotes himself, and achieved the different feat of demonstrating through the medium he chose that he is a thoroughly equipped pianist whom one would like to hear in works better calculated to exhibit his qualities.

#### New York Philharmonic

A special concert was given at Carnegie Hall on December 19 by the Philharmonic Society of New York in co-operation with the Pro-Musica Society, for the benefit of the pension fund of the Philharmonic Orchestra. The conductors were Mengelberg and Ernest Schelling, the latter introducing his own symphonic poem, Morocco, given on this occasion for the first time anywhere. It proved to be a work of landscape and mood painting, full of color, and obtaining unusual and picturesque effects by new combinations of instruments and the use of some special instruments of percussion. It is frankly descriptive music and records impressions of Mr. Schelling's visit last winter to Morocco. The work is particularly interesting for its strange rhythms, which must have puzzled the orchestra; however, the players gave the music a sterling rendition. It was loudly applauded, and Schelling was cheered.

Following this was a magnificent for solo soprano, solo viola, small chorus and orchestra, by Heinrich Kaminski, who has been represented in America as being a modernist, but who certainly did not appear so in this particular composition. It is difficult to comment upon so complex a work after a single hearing, but the impression of this commentator was one of confusion caused by ill-calculated instrumentation, which resulted in prominent voices of the counterpoint being buried. It was found that a strain of attention was necessary to arrive at any understanding of the work. The small chorus, under the direction of Hans Lange, was outside of the hall in the passageway, and the

passages which it had to sing sounded very beautiful indeed. The soprano soloist was Harriet Van Emden, who performed a difficult task effectively, and the viola soloist was Leon Barzin, whose playing was beautiful when heard, but often was entirely covered up.

The final number on the program was Zoltan Kodaly's Psalmus Hungaricus, for solo tenor, chorus and orchestra. It is a large, powerful, tragic work, magnificently conceived and executed. The balance of parts is extraordinarily fine, the choral writing strikingly impressive, and the orchestration evidently the work of a skilled hand. The music is not excessively modern. Richard Crooks was the soloist and gave a splendidly vivid interpretation of Kodaly's emotional music. Both these pieces were given for the first time in New York, and both were conducted by Mengelberg with his usual earnestness and vigor.

#### Sittig Trio

The Sittig Trio (Margaret Sittig, violin; Edgar H. Sittig, cello, and Frederick V. Sittig, piano) gave a recital in the grand ball room of the Plaza Hotel on December 19. The trio was assisted by Henry Ramsey, baritone, who sang a group of English, Italian and Spanish songs.

The program opened with Schubert's beautiful Trio in E Flat, opus 100, and closed with two short numbers of a more popular type—Waltz of the Negro Dolls, by Mortimer Wilson, and Hornpipe, by Frank Bridge. The playing of the trio is remarkably fine, and is especially noteworthy for its beauty of tone, each of the three artists being masters on their own instruments and having rehearsed so persistently that their tones as well as their interpretations are blended into a sonorous whole.

The violinist of the trio, Margaret Sittig, played a chaconne by Vitali and three small pieces: Midnight Bells, by Heuberger-Kreisler, Frisquita by Lehar-Kreisler, and Hungarian Dance No. 1 by Brahms-Joachim. Miss Sittig is a true virtuosa, with the sort of stage presence that appeals, and offering interpretations that are of classical design but at the same time strongly emotional.

Edgar H. Sittig, cellist of the trio, played a Larghetto by Mozart with a luscious, vibrant tone that rendered the music delightful, and suggests that he must be the possessor of an unusually fine instrument. The concert was well attended and the artists individually and collectively were rewarded with enthusiastic applause.

#### American Orchestral Society

The American Orchestral Society gave a concert under the direction of Chalmers Clifton at Mecca Temple on December 19, assisted by Povla Frijsh. Mme. Frijsh sang Di Questa Cetra, by Gluck, and songs by Duparc, Saint-Saëns and Grieg, being received with the enthusiastic applause that her great art so fully deserves. The orchestra showed its excellent training as well as the fine individual technical command of its players in the overture to Oberon, Haydn's symphony in C major, and Rimsky-Korsakoff's suite from Tsar Saltan.

### DECEMBER 20

#### Philadelphia Orchestra: Joseph Szigeti, Soloist

The Philadelphia Orchestra, again conducted by Fritz Reiner, was heard in an enjoyable program at Carnegie Hall on December 20. It cannot be doubted that this organization is one of the finest in the country, and the playing on this occasion was excellent and the choice of program delightful. First came some charming old dances and airs for the lute, arranged by Respighi, which have been heard here from other sources before and again proved interesting. Mr. Reiner, while performing on the harpsichord, directed his men in a commendable reading. Next came Mr. Szigeti in the Brahms concerto in B, which was an admirable vehicle for this fine Hungarian artist, who was cordially received. In the second movement, while nearing its end, a string snapped and without being the least concerned, the violinist turned to Mischa Mischakoff, concertmaster, and finished on the latter's instrument. He revealed a beautiful, clear tone and fine phrasing, not forgetting a remarkable agility of bowing. His reading on the whole was superb and the audience let him know in no uncertain terms that they liked him.

The tone poem, Tod und Verklärung, of Strauss, the concluding number, was given a dramatically impressive reading by Mr. Reiner, the capacity audience giving the conductor and his men a genuine ovation at the close.

### DECEMBER 21

#### Down Town Glee Club

On December 21, The Down Town Glee Club, Channing Lefebvre, conductor, and George Mead, Jr., accompanist, gave a Christmas concert at the Mecca Auditorium. The Club was assisted by the Chorister Boys of the Cathedral of Saint John the Divine, of which Dr. Miles Farrow is organist and master of the Choristers.

#### Beethoven Symphony Orchestra

A large and representative audience greeted Georges Zaslawsky and his Beethoven Symphony Orchestra at the third concert at Carnegie Hall on December 21, and showed unmistakably its pleasure over an interesting program.

The two "big" works of the evening were Tchaikowsky's fourth symphony and B flat minor piano concerto with Ignaz Friedman in the solo part. These were flanked by Beethoven's Coriolanus overture and a fantasy, My Country, by Mortimer Wilson.

After a serene and stylish reading of the Beethoven classic Conductor Zaslawsky threw himself into the congenial task of presenting the modern symphonic monument by his great compatriot, Tchaikowsky. There is probably no work in the orchestral literature which offers greater opportunities to both conductor and players. Brimful of beautiful thoughts beautifully expressed replete with rousing climaxes and calling for real virtuosity on the part of the executants, it is a genuine tour de force which holds the listener in its grip from the first to the last note. Zaslawsky

## Dr. G. de KOOS

CONCERT MANAGER

Tours arranged in all European Countries

9 Dedelstraat

The Hague, Holland

and his men gave a vital and enthusiastic performance that won the hearty response of the audience. The delightful pizzicato scherzo and the dashing finale with its breath-catching coda found particular favor.

It takes a giant pianist to do justice to the gigantic concerto—and Friedman filled the bill. A technician that knows no stumbling blocks, the power to rise to dizzy climaxes, a complete knowledge of the work's contents, musically, orchestrally and emotionally, a commanding repose and firmness of rhythm were at the pianist's disposal—result, a truly grandiose performance. In his accompaniment the conductor allowed the soloist a free hand, deftly following his every mood, thought and caprice.

Mortimer Wilson's American fantasy was the native number of the evening. The central motif of the work is the hymn, America, which, though garbed in the pet Wilsonian harmonies, is always clearly discernable through the skillful orchestration. The second episode, a melodious and appealing original theme is introduced in the form of an effective cello solo, which gives way to a sonorous and glowing exposition by the full orchestra. The piece found much favor with the audience.

In the intermission Dr. Sigmund Spaeth, chairman of the sponsoring committee of the orchestra made a brief address the gist of which was a refutation of the belief that New York has all it can handle in the line of symphony orchestras. He pointed out that here was, in fact, a third great orchestra, a new great conductor, and last but not least, a great audience.

#### Newman School Alumnae Association Concert

A concert under the auspices of the Newman School Alumnae Association was given in Carnegie Chamber Music Hall on December 21, the affair having been postponed from its original date, December 13. Owing to this postponement and to the near approach of Christmas, the audience was small, and as the excellence of the program warranted a larger hearing, it was given only in part at this time, while scheduled to be presented in its entirety the third week in January. However, the portion that was given is well worthy of comment.

Lonye Warinkay Lyman, Russian pianist, played Bach-Saint-Saëns, Liszt, Chopin, Rachmaninoff and Schumann numbers with a forcefulness and dash that won admiration; her clean cut technique and well balanced interpretations proving her intelligent musicianship. Rita Sebastian, contralto, artist-pupil of Ada Soder-Hueck, delighted her audience with her deep, rich voice, which she displayed to advantage in works by Handel, Grieg, Rubinstein, Mana Zucca, La Forge and others. Her voice is of splendid quality throughout its entire range, and her detail work showed careful study.

#### Dr. Carl Gives The Messiah

Under the direction of Dr. William C. Carl, The Messiah was given at the First Presbyterian Church on Christmas Eve, the Motet Choir of the church being augmented for the occasion by choristers from St. Bartholomew's Church. Dr. Carl played the accompaniment on the organ, and the soloists were Grace Kerns, soprano; Amy Ellerman, alto; Ernest Davis, tenor, and Edgar Schofield, bass. Dr. Carl's presentations of the standard oratorios have become so well known that the church was well filled, and although applause is out of order it was evident that the audience thoroughly enjoyed itself. The presentation of the familiar music was all that it should have been, and the absence of the orchestra was not noted. The soloists sang their portion of the work with musicianly interpretation and beauty of tone and the singing of the massed choir was solid, vigorous, and had variety of mood and perfect intonation.

On Sunday morning Dr. Carl gave a program of Christmas carols as a part of the regular morning service. There were Noels from Ireland, Spain, Scotland, Germany, Russia, England and France, as well as other suitable selections.

#### Prize Winner to Make New York Debut

Dorothy Kendrick, a Walter W. Naumburg Musical Foundation prize winner, will make her New York debut in Town Hall on January 5. Miss Kendrick has held a fellowship with Josef Lhevinne at the Juilliard Musical Foundation, New York, for the past three years, after having graduated with honors from the Chicago Musical College in 1924. While in Chicago Miss Kendrick won three grand pianos on successive years for her attainments.

Betty Tillotson presents:



**EMILY ROOSEVELT**

*Dramatic Soprano*

Appearances in December:

December 7th—Bridgeport Musical Research Club  
December 18th—Hartford Oratorio Society in the "Elijah"

December 21st—Stamford Woman's Schubert Club  
December 29th—Providence Chaminade Club

"The Bridgeport Post," Thursday, December 8th, 1927:

"Miss Roosevelt rendered her numbers in an unusually clear voice, very beautiful and expressive. On the high notes especially did her voice show great power and sweetness."

"The New Haven Times-Union" said of her performance for the Connecticut Daughters of 1812 at their annual meeting:

"Miss Roosevelt not only has a lovely voice, but a charming personality as well, and her singing last evening gladdened the hearts of the many Daughters from far and near, who were afforded the pleasure of hearing her sing."

TILLOTSON CONCERT DIRECTION

935 Madison Avenue  
New York City  
Tel. Rhinelander 9078

FERNAND

A N S S E A U

Tenor

Chicago  
Civic Opera  
Company

Victor Records





# KOCHANSKI

ONE OF THE MOST SOLIDLY  
GROUNDED AND YET VITAL  
VIOLINISTS OF THE DAY

Irving Weil  
N. Y. Journal—Dec. 19, 1927

SOLOIST  
with  
FOUR GREAT  
ORCHESTRAS  
during  
CURRENT SEASON

Nov. 3-4

CLEVELAND  
ORCHESTRA

Nov. 19-20

NEW YORK  
SYMPHONY

Feb. 10-11

CHICAGO  
SYMPHONY

Feb. 17-18

BOSTON  
SYMPHONY



Nichols Murray photo

A FEATURE  
of the  
LEADING  
CONCERT  
COURSES  
at  
ST. LOUIS  
MILWAUKEE  
CHICAGO  
CHATTANOOGA  
PALM BEACH  
WASHINGTON  
BALTIMORE  
PITTSBURGH  
ANN ARBOR  
SYRACUSE  
and  
31 OTHERS

RESERVATIONS FOR HIS  
EIGHTH AMERICAN SEASON,  
1928-1929, NOW BEING MADE.

Direction  
**George Engles**  
STEINWAY  
BUILDING  
NEW YORK CITY

STEINWAY PIANO

### Music Lovers Plan Summer Study

Despite the winter weather, or perhaps because of it, interest in the Bush Conservatory summer term shows itself unusually early this year in mail bags filled with inquiries and reservations. Popular interest in "Chicago's most attractive summer school" has been of steady growth through the conservatory's twenty-seven years, and students come from all sections of this country as well as from foreign lands. Chicago, as a center of musical and dramatic education attracts thousands of professionals, teachers and students each summer. Here they find much needed instruction and artistic stimulus and opportunities to hear and see the well known artists of their professions.

Such contacts and impressions are to be found only in a great metropolis, and in such an environment the five, six and ten weeks' summer terms of Bush Conservatory have an added value. Many important features of the summer term make it doubly so for the ambitious student of music and stage craft.

First among these is the announcement that Edgar Nelson will be at Bush this summer. Last summer his absence on a European concert trip was the cause of disappointment to many professionals who desired to study with the distinguished coach and conductor, and this first announcement of his summer plans will bring in many reservations for time with him.

Arthur Middleton, baritone, will be another feature of the Bush summer school. This fine artist, whose audiences have numbered hundreds of thousands during his long and brilliant career, has as great a flair for teaching as for the concert stage and many professional singers are in his classes. A recital by Middleton is one of the treats in store for the 2928 summer students at Bush.

Harold von Mickwitz, eminent pianist, is a member of the summer school faculty and is a newcomer this season. His interpretation classes are to be a feature.

The list of classes for the summer student can be only briefly sketched here. Edgar Brazelton's normal classes for pianists, the normal instruction for singers by Herbert Miller and for violinists by Richard Czerwonky and Rowland Leach, courses in School Music by Lyravine Votaw, in class piano by Helen Curtis and in dramatic art and stage-craft by Elias Day—all of them names of national distinction—lead to the award of certificates, diplomas and degrees.

Repertory classes, long a feature of the Bush summer school, will be conducted by several artist teachers of the faculty, notably Arthur Middleton, Harold von Mickwitz, Edgar Nelson and Richard Czerwonky. (This versatile artist, by the way, is announced to conduct a summer-school orchestra, a series of the lecture-recitals and a class for orchestra conductors.)

A feature of the school music department during the summer school is the band instrument course, by Ernest C. Moore. And the result of the many demonstrations of class piano methods by Helen Curtis before conventions and clubs is being shown in an already large summer enrollment in this newest of the musical profession.

Faculty artist recitals are the high point of the Bush summer school each year and the 1928 session schedule holds even greater promise.

Recitals by summer students themselves will also be featured, and in the dramatic art department Mr. Day will present plays by the pupils of his stage craft classes.

Reservations received also indicate that the commodious and attractive student dormitories of the Conservatory retain their perennial popularity and that summer students appreciate the economy of time and money represented by residence there during the term.

### A Course for Music Critics

As a special feature of the Summer Master School at the Chicago Musical College, Edward Moore, music editor of the Chicago Tribune, has been invited to give a series of lectures on the subject of musical criticism. There are many musicians who are desirous of accepting invitations from editors of the newspapers in their own communities to review public performances of music therein, and yet hesitate because of their insufficient knowledge of what, to them, is a mysterious art. Others who would like to raise the vocal standards of art by writing authoritatively about



EDWARD MOORE

music in their own newspapers have found it impossible to obtain instruction on how to go about it.

Edward Moore is a writer eminently fitted to impart information in the theory and practice of music criticism. One of the most widely read reviewers of music in this country, he entered the profession by becoming music critic of the Chicago Daily Journal, a position which he held during such formative periods as the creation and development of the Chicago Opera. Since 1921 he has been the music editor of the Chicago Tribune. In addition, his sphere of influence has been increased by writing special articles for various publications, and by lecturing on musical topics, without relinquishing his duties upon the Chicago Tribune.

Members of his class will be instructed in how to listen to music for critical purposes, and Mr. Moore will give them instruction, both theoretical and practical, including discussion during the class period of all matters pertaining

## New York Concerts

- December 29—New York Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Charlotte Lund, opera recital, morning, Town Hall; Artistic Morning, Plaza Hotel.
- December 30—Philharmonic Orchestra, afternoon, Carnegie Hall; The League of Composers, evening, Town Hall; Compinsky Trio, evening, Carnegie Chamber Music Hall.
- December 31—New York Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall.
- January 1—Alexander Brailowsky, piano, afternoon, Carnegie Hall; Curtiss Grove, song, afternoon, Town Hall.
- January 2—Michel Piastro, violin, evening, Carnegie Hall; Benno Moiseiwitsch, piano, afternoon, Town Hall; Boris Saslawsky, song, evening, Town Hall.
- January 3—Philadelphia Orchestra, evening, Carnegie Hall; Donald Francis Tovey, piano, evening, Town Hall.
- January 4—Jascha Heifetz, violin, evening, Carnegie Hall; Phyllis Kraeuter, cello, evening, Town Hall; Caterina Marco, song, evening, Steinway Hall.
- January 5—Boston Symphony Orchestra, evening, Carnegie Hall; Dorothy Kendrick, piano, evening, Town Hall; Yolanda Mero, piano, afternoon, Steinway Hall.
- January 6—New York Symphony Orchestra, evening, Carnegie Hall; Friday Morning Musicales, Biltmore Hotel; Lilla Kalman and Carroll Hollister, sonata recital, evening, Steinway Hall.
- January 7—Symphony Concert for Children, morning, Carnegie Hall; Boston Symphony Orchestra, evening, Carnegie Hall; Metropolitan Symphony Orchestra, evening, Carnegie Hall; The English Singers, afternoon, Town Hall; Kedroff Quartet, evening, Town Hall; Roosevelt Recital, afternoon, Hotel Roosevelt; Russian Symphonic Choir, evening, Engineering Auditorium.
- January 8—Philharmonic Orchestra, afternoon, Carnegie Hall; Andres Segovia, guitar, afternoon, Town Hall; Musical Forum, evening, Gallo Theater; Nina Jordani, discuse, evening, Bijou Theater; Tannhauser in concert form, afternoon, Century Theater.
- January 9—Ruth Bretton, violin, evening, Carnegie Hall; Hugo Kotschak, violin, evening, Town Hall.
- January 10—Rudolph Ganz, piano, evening, Carnegie Hall; Fraser Gange, song, afternoon, Town Hall; The Dudley Buck Singers, evening, Town Hall; Charlotte Lund, opera recital, afternoon, Astor Hotel.
- January 11—Banks Glee Club, evening, Carnegie Hall; Donald Francis Tovey, piano, afternoon, Town Hall; Harriet Van Emden, song, evening, Town Hall; Rhea Silberta, Music of Yesterday and Today, morning, Plaza Hotel; Elshuco Trio, evening, Engineering Auditorium.

to critical analysis, and also at certain sessions of the class performances of various compositions will be rendered by artist-students of the College and each member of the class will write a criticism of the performance. These written criticisms will be reviewed by Mr. Moore, and advice and constructive criticism given accordingly.

It is believed that this course will fill a much needed and long felt want, and every teacher, and all students who have any expectation of being called upon to engage in the writing of any criticisms for their local newspapers, are advised to enroll. Not only will they learn how to write musical criticism, but they will also add much to their ability to listen to music intelligently, and therefore they will develop much in actual appreciation of musical values.

The course in music criticism will include: The definition of criticism and its function; English as applied to newspaper reviewing; the use and abuse of technical musical terms in reviewing; musical literature; the technic of newspaper writing; the public as affected by musical criticisms; actual reviewing of musical performances.

### Pennsylvania Grand Opera to Give Aida

The Pennsylvania Grand Opera Company will present *Aida* at the Metropolitan Opera House, Philadelphia, on January 18, as its first production of the new year. The stellar member of the cast will be Giovanni Zenatello, Italian tenor, who is coming directly from Italy to begin his American season with the Pennsylvania company. Mr. Zenatello was one of the stars of the Covent Garden season last spring, and has won many successes in the open air arena at Verona.

## Foreign News In Brief

### DÜSSELDORF GETS PREMIERE OF HAYDN'S "NEW" REQUIEM

DÜSSELDORF.—The MS. of a Requiem, in C minor, by Josef Haydn, was recently discovered in a castle in Tübingen by Ernst Fritz Schmid. Its authenticity has been proved and it is at present in the Municipal Museum of Burghausen. The work will have its first performance at Düsseldorf in February, under Hans Weisbach. This discovery is considered by many musicians to be the most important in recent years. R. P.

### FRITZ KRIEGLER HAS SILVER WEDDING

VIENNA.—Fritz Kreisler, who, at this writing, is now in town for a series of concerts (the first one will take place as a matinee at the Staatsoper, which on this occasion will open its doors for a soloist's concert for the first time in history), has with Mrs. Kreisler, just celebrated the twenty-fifth anniversary of their marriage. B.

### LAW-SUIT MANIA AT VIENNA STAATSOPER

VIENNA.—At this moment the Vienna Staatsoper finds itself entangled in a veritable lawsuit mania on the part of its members. Leo Slezak, Alfred Piccaver, Selma Kurz, and a group of orchestral members all hold grudges against the management, partly on artistic and partly on financial grounds. All their cases will be handled in court within the next few weeks. B.

### IDEALISM

VIENNA.—Much fuss has recently been going on in the press over the claue in the Vienna Staatsoper. It seems that there are two claues which are rivals. Their squabbles finally attracted the attention of the police and caused "revelations" in certain papers. After so much public discussion nothing remained for the Staatsoper's singers except to resolve never, never to accept curtain calls again in order to avoid the suspicion that the claue was working for them. For a trial period of one week, applauseless opera will rule at the Staatsoper, and no curtain calls will be taken. It remains to be seen how long the singers of the Opera will remain true to their new idealistic principles. P. B.

### STRAUSS IN TRAIN CRASH

BERLIN.—Richard Strauss, with his wife and maid, were

on board a train from Berlin to Prague which crashed into a freight train in a fog. Mrs. Strauss was hurt by the baggage which fell from the rack, and the maid's hands were cut by broken glass, but the composer was unhurt. T.

### SEVEN INTERESTING PREMIÈRES

BERLIN.—Two one-act operas—*Ariadne in Loneliness*, and *The Liberation of Thebes*, by Darius Milhaud,—as well as three operas by Krenek, namely *The Dictator*, *The Secret Kingdom* and *The Honor of the Nation*, will all have their first public performances in Wiesbaden, Leos Janacek's opera, *Sketches from a Mortuary*, after Dostojewski, is to be brought out in Brünn; and Poulenc's dance pantomime, *Rhapsodie Nègre*, in Darmstadt.

### TWO NOVELTIES FOR THE OPÉRA COMIQUE

PARIS.—Two novelties, which promise to be of interest, are shortly to be brought out at the Opéra Comique. One is Darius Milhaud's opera, *Pauvre Matelot*, on a text by Jean Cocteau; and the other is a ballet by Lenfant called *Evolutions*. N. de B.

### HONEGGER SETS SPORTS TO MUSIC

PARIS.—Arthur Honegger's latest composition is a symphony to be called *Rugby*. It was inspired by the game which Honegger claims to find more rhythmic than football. N. de B.

### VIENNESE COMPANY TO GIVE FIDELIO IN PARIS

PARIS.—The operas to be performed here by the Vienna Opera Company in May include *Fidelio*, Don Giovanni, *Die Walküre* and either *Der Rosenkavalier* or *Salome*. There will also be a concert. B.

## THE CIVIC REPERTORY THEATRE

is available for dance, recitals and concerts  
Sunday evenings

Apply to the Business Manager

105 West 14th St., N. Y.

Tel. Chelsea 0054

## THE PHILADELPHIA CIVIC OPERA COMPANY

Metropolitan Opera House

1927—FIFTH SEASON—1928

MRS. HENRY M. TRACY,  
President & General Manager

W. ATTMORE ROBINSON,  
Vice-President & Artistic Director

### January Repertoire

Thursday Evening, January 5th, 1928  
at 8:15 P. M.

### "IL TROVATORE"—(Verdi)

Mmes. Peterson, Meisle, Botwright; MM. House, Ivantzoff, Gould, Mazzeo, Salvucci

Thursday Evening, January 12th, 1928  
at 8:15 P. M.

### "L'AMORE DEI TRE RE" (Montemezzi)

Mmes. Stanley, Cornett; MM. Althouse, Eddy, Didur, Mahler

Thursday Evening, January 26th, 1928  
at 8:15 P. M.

### "LOHENGRIN"—(Wagner)

Mmes. Peterson, Barron; MM. Davies, Nilssen, Eddy  
All Philadelphia Chorus of Sixty Members  
Fifty-five Members of the Philadelphia Orchestra

Alexander Smallens, Musical Director and Conductor  
John Thoms, Assistant Musical Director  
Mary Winslow Johnston, Official Accompanist  
Maurice B. duMarais, Assistant Artistic Director  
Bernard Cantor, Stage Director

Costumes and Scenery by the Consolidated Theatrical Costume Company of New York City  
Special concessions to all Colleges, Schools, Musical Conservatories, etc.

Offices, 1112 Packard Bldg., Phila.  
Telephone Rittenhouse 5720



# VANNI-MARCOUX

*Favourite Actor-Singer of Europe  
and America*

AGAIN TAKES CHICAGO BY STORM AS  
GUIDO IN MONNA VANNA, SCARPIA  
IN TOSCA, THE FATHER IN LOUISE,  
BASILIO IN THE BARBER, MEPHIS-  
TOPHELES IN FAUST.

*Herald-Examiner,  
Dec., 1927*

MARCOUX AS  
SCARPIA WINS  
OPERA LOVERS

French Artist Dominates Per-  
formance and Reads His  
Character Wonderfully

*Chicago Evening Post,  
Dec., 1927*

"VANNI-MARCOUX  
THRILLS IN MONNA  
VANNA."

*Chicago Evening American  
Dec., 1927*

"VANNI-MARCOUX'S  
SCARPIA IS CREATION  
OF GENIUS"

*As Mephisto  
(Herald Examiner)*

"HE HELD THE CENTER  
OF THE STAGE."

"GREAT IN OPERA  
GREAT IN CONCERT  
GREAT IN RECITAL"

*Chicago American,  
Dec., 1927*

"VANNI-MARCOUX  
SANG BASILIO, AND  
WHEN I SAY 'SANG'  
THAT IS EXACTLY  
WHAT I MEAN."

*Chicago Examiner,  
Dec., 1927*

"IT IS A MATTER FOR  
ESPECIAL RECORD THAT  
VANNI-MARCOUX  
DREW A PORTRAIT OF  
THE PATIENT, WEARY,  
LOVING, FEARFUL AND  
FINALLY OUTRAGED  
FATHER THAT WAS  
ONE OF THE FINEST  
PIECES OF ACTING TO  
BE SEEN ON ANY  
STAGE TODAY."

*Herald-Examiner,  
Dec., 1927*

VANNI STARS  
IN 'BARBER'

Startles Opera-goers With His  
'Unwashed' Characterization

*Chicago Journal,  
Dec., 1927*

"AS USUAL, VANNI-  
MARCOUX DREW A  
CHARACTER FULL-  
LENGTH IN THIS NEW-  
EST MASTERPIECE HE  
HAS ADDED TO HIS  
CHICAGO REPERTOIRE."

*Chicago Journal, Dec., 1927*

"A TOWERING GENIUS."

*Chicago Eve. Post,  
Dec., 1927*

"HE GAVE A STRIKING  
PERFORMANCE AS THE  
FATHER."

Address: CHICAGO CIVIC OPERA CO., Auditorium Theater, Chicago

## Artists Everywhere

**Art Society of Pittsburgh** is sponsoring a series of concerts in Carnegie Music Hall in that city. The English Singers; Maurice Marcehal, cellist; Helen Howison, soprano, and William Simmons, baritone, have been heard so far this season. At the three forthcoming concerts the programs will be given by Jacques Thibaud, violinist, January 3; Walter Gieseke, pianist, February 17, and The Elshuco Trio, March 16.

**Martha Attwood**, Metropolitan Opera soprano, appeared in the title role in a production of *Tosca* given by the Philadelphia Grand Opera Company in the Academy of Music, Philadelphia. Of her performance the Philadelphia Public Ledger wrote that her characterization was very dramatic, and that she revealed a pleasing voice.

**Frederic Baer**, following two re-engagements, one with the Worcester, Mass., Oratorio Society in the *Messiah*, and the other with the Scranton, Pa., Junger Männerchor in the same oratorio, will sing over the radio on an R. C. A. program, Walter Damrosch, conducting, on New Year's Eve.

**Zlatko Balokovic**, who will tour Holland during January, will arrive in this country in February and make his first appearance here in Pittsburgh on March 2.

**Mme. Cahier's** engagements in December included a concert with The New York Chamber Music Society at the Plaza Hotel and an appearance at the national reception of the League of American Pen Women. Later in the season she will sing at a Beethoven Association concert in New York; in Philadelphia with the Philadelphia Grand Opera Company, in the roles of Carmen and Amneris; and, in Cincinnati, with the Clifton Music Club.

**Mary Craig** has returned to New York after having sung leading soprano roles with the Washington Light Opera Company for three weeks. Among her future engagements is an appearance with Mieczyslaw Münz in Paterson, N. J., on February 7.

**Richard Crooks** has been engaged to sing in the Maxwell House Coffee Hour over radio station WJZ on January 19. This is his second appearance on these programs this season.

**Willem Durieux** appeared in company with Anna Case and William Simmons, in a concert of the Mundell Club in Brooklyn. On February 24 he is to give a recital, assisted as usual, by Marion Carley, pianist, at a People's Symphony Concert, Washington Irving High School, New York.

**Marianne Genet's** new song, *Blow, Bugle, Blow*, is being featured in Wales by members of the Rhondda Male Chorus. Two other of the composer's songs, *Lotus Blossom*, and *My Love Is a Blossom*, Heigh O, were sung with success by Reese R. Reese in Atlantic City a while ago.

**Lillian Gustafson**, soprano, has been reengaged to sing at the Halifax, Nova Scotia, spring festival next April.

**Arthur Hackett-Granville** has sung four performances of the *Messiah* recently, two with the Boston Symphony Orchestra, Serge Koussevitzky, conductor, one with the New York Oratorio Society, and one with the Worcester Oratorio Society.

**Ann Hamilton**, soprano, studying with Savage, has been commended for her splendid dramatic voice, none other than Calve being among the most recent to praise the young singer.

The **Hart House String Quartet** made an admirable impression in San Francisco recently.

**S. Huruk**, president of Huruk Attractions, Inc., has announced that Shura Cherkassky, pianist, will be under his management for five years, beginning next fall. Master Cherkassky will tour the United States and other countries during that time.

The **Jou-Jerville Stage Studios**, of Seattle, Wash., gave their second complimentary program of the year recently, presenting Ellen Colby Strange, soprano, and assistant teacher in the studios, in a number of Schumann songs.

**George Liebling**, pianist-composer, will play two recitals in St. Louis on January 8 and 12. The Guild of Musicians there has arranged for a Liszt program when Mr. Liebling will give an account of his reminiscences of the great master. Koussevitzky of the Boston Symphony Orchestra has invited the pianist to play the Liszt E flat concerto on February 20.

The **London String Quartet** was scheduled to arrive in New York on December 27 to fulfill many concert engagements in this country within the next few weeks.

**L. Leslie Loth** accompanied William Jones, violinist, when he appeared in recital at Steinway Hall, New York, on December 11.

**Milan Lusk**, violinist, gave a successful recital at Winnetka, Ill., under the auspices of the West Elm Street Circle.

**Guy Maier**, of the Maier-Patison combination, will give six concerts for young people in Kansas City, Mo., early in January.

**Marie Morrissey**, contralto, following her recital at the Studebaker Theater, Chicago, appeared before the Junior Friends of Art at the Drake Hotel in the same city, singing a program of modern Italian songs and English ballads. Morton Howard played the accompaniments.

**Mary Miller Mount**, pianist, played a group of solos at a concert given in Philadelphia recently for the benefit of the Young Hungarian Beneficial Association.

**N. Lindsay Norden**, director of the Reading, Pa., Choral Society, recently conducted a successful concert in that city. Maybell Berretta Marston, contralto, and Nelson Eddy, baritone, of the Philadelphia Civic Opera Company; Laura M. Snyder, soprano, and Daniel W. Weidner, bass, were soloists. The Society was also assisted by forty-five members of the Philadelphia Orchestra.

**Fred Patton** has been fulfilling concert and recital engagements prior to singing with the Metropolitan Opera Company after the first of the year. At the close of his

opera season, the baritone will appear four times with the Detroit Symphony Orchestra, Gabrilowitsch conductor, in Bach's *St. Matthew Passion*, to be given twice in Detroit and twice in Carnegie Hall, New York.

**Lyman Almy Perkins** conducted the Choir Ensemble Society recently at Carnegie Hall, Pittsburgh, at one of the organ recitals given by Caspar P. Koch, city organist. An unusually large audience attended the concert, and the program proved one of the most enjoyable given in this series. Another recent concert by the Society was at the Christmas Carol Party of the Girls 57 Club.

The **Reese Concert Quartet** included among its December engagements an appearance at the Arlington Avenue Congregational Church, Pittsburgh, Pa. The personnel of the quartet includes Elizabeth Lloyd Kirkpatrick, soprano; Mary Reese Wilson, contralto; Ornn Morgan, tenor, and Reese R. Reese, baritone. William E. Reger is the accompanist. The day following the foregoing engagement Mr. Reese directed the Pittsburgh Studio Club in a concert at the Langley High School Auditorium. This well known musician also is an active teacher in Pittsburgh.

**Irene Scharrer** sailed on the Berengaria after completing a successful tour which included appearances with the Detroit and Chicago orchestras. She will return to America again next fall.

**Ruth Shaffner**, soprano, has fulfilled engagements in Ridgewood, N. J.; Bridgeport, Conn.; Yonkers, N. Y., and Brooklyn, N. Y. On December 30 she will sing the *Messiah*

Endorsed by the World's Greatest Violinists!

**MAIA BANG**  
Violin Method

Provided with original exercises and suggestions by Leopold Auer, and based on his teaching principles.

In Five Parts and a Special Supplement, each \$1.25. (English and Spanish text.)

Enthusiastic letters of endorsement from violinists such as Fritz Kreisler, Jascha Heifetz, Mischa Elman, Eren Zimbalist, Kathleen Parlow, and Jacques Thibaud attest the excellence and thoroughness of the Maia Bang Violin Method.

Order from your Regular Dealer

**Carl Fischer, Inc.** Cooper Square New York  
252 Tremont St., Boston 430 S. Wabash Ave., Chicago



with the Flushing, N. Y., Oratorio Society. Bookings are being made for a tour to the Pacific Coast in the spring.

**Arthur Shattuck**, pianist, has cancelled his American appearances this season due to the extension of his European tour. He will return to this country next fall.

**Grace Stevensen**, harpist, is one of the most interesting artists active in New York radio circles. Of late she has been broadcasting solo and ensemble programs, the performance of which have fully justified the New York Telegram in choosing her as last year's outstanding radio harpist. But Miss Stevensen does not confine herself solely to broadcasting. Recently the harpist appeared successfully in recital in Yonkers and Baldwin, N. Y.

**Marian Telva**, contralto, in addition to taking many important roles in Metropolitan Opera performances, is appearing five times this season in concert with the Society of the Friends of Music, New York.

**Prof. Donald Francis Tovey** will give four subscription recitals in New York at Town Hall on January 3, 11, 18 and 26. At the first recital he is to play works by Bach, Beethoven and Schumann; at another, an all-Beethoven program, while at the two remaining recitals compositions by Brahms, Schubert and Chopin will be heard.

**Tofi Trabilsee** is the teacher of a number of excellent artist-pupils, one of which is George Bower, who has become a favorite with radio audiences.

**Jan Van Bommel**, baritone, whose recent New York recital was so successful, was the musical feature in the DeLancy mansion in Montclair, N. J., a while ago. F. W. Riesberg played the accompaniments and piano solos.

**Jan Pawel Wolanek**, violinist, endorsed by Franz Kneisel and Paderewski, is the director of the Wolanek Conservatory of Music, Buffalo, N. Y., where, with the assistance of a group of excellent instructors, he teaches all the standard music subjects.

The **Wolfsohn Musical Bureau of New York, Inc.**, has booked several of its artists for Frank McCoy's concert series at Miami Beach Gardens in Miami Beach, Fla.; namely, Albert Spalding, on January 15; Florence Austral, January 22; Reinald Werrenrath, February 5, and Mary Lewis, February 19.

The **Women's Symphony Orchestra** of Philadelphia, under the direction of Mrs. Fredericka Warren Ferguson, is seeking to raise a guarantee to be used for financing the orchestra and also for establishing a scholarship for worthy students. The fund also will enable the group of seventy women in the organization to purchase certain instruments needed to make the orchestra complete. In a preliminary

effort to gain the fund three concerts are being given at the Bellevue-Stratford under the direction of J. W. F. Leman.

## Gotham Gossip

### MARGUERITE POTTER'S SONG RECITAL

The annual recital given as a feature of the Madrigal Club's season by Marguerite Potter, at Chickering Hall, attracted an attentive and appreciative audience on December 12. Walter Golde was at the piano, and the program embraced old classics, beginning with 1659, and continuing through Schubert, French arias, and songs by modern Americans. Isabel Brylowski, violinist, played solos, with J. Earle Newton at the piano.

### DICKINSON, MILLIGAN, RUSSELL AND OTHERS APPEAR

An important feature of the recent gathering of the National Federation of Music Clubs, Waldorf-Astoria Hotel, was the December 10 Church Music Conference, when Clarence Dickinson, Harold V. Milligan, T. Tertius Noble, Alexander Russell and Reginald L. McAll presented their views on subjects intimately related to church music.

### NATIONAL ASSOCIATION OF ORGANISTS MEETING

Reginald McAll, president, with Herbert S. Sammond, the new chairman of the executive committee, found satisfaction in the National Association of Organists' affairs, as presented during the meeting on December 12. Sixteen composers have turned in competitive works for organ and orchestra (\$1,000 cash award); the judges are Rubin Goldmark, Olga Samaroff-Stokowski, and Jepson. The St. Louis prize composition of last summer will soon be played by treasurer White at an organ recital. There is a healthy balance in the treasury. The presence of Fry (Philadelphia) and Senator Richards (Atlantic City) was a pleasant feature.

### MAUD WEBBER IN RIGOLETTO

Maud Webber, member of The Lyric Guild of New York, sang *The Page*, also *Giovanna*, in the December 11 performance of *Rigoletto*, Central Opera House, New York, Maestro Simoni conducting; she is a prominent member of the National Opera Club.

### MITTELL VIOLIN PUPIL ENJOYED

Walter Scott, violinist, pupil of Philip Mittell, was soloist at the Guild Hall concert of December 10, when he played difficult works by the modern composers, Lehar, Martino, Hubay, Elgar, Kreisler and Bazzini, and was much applauded.

### NEIDLINGER ST. CECILIA CHOIR APPEARS

A radio program was presented over WNYC by the St. Cecilia Choir, St. Michael's P. E. Church, Mrs. William Neidlinger, director. Works by Mendelssohn, Burleigh, Schubert and Pinski interested the listeners, with special attention paid to Mr. Neidlinger's playing of piano solos.

### STUDIO GUILD REVIEW ITEMS

The Studio Guild Review, December issue, is full of many interesting items, including mention of Anca Seidlova, the Kriens Symphony Club, Frances Nash, Anne Stevenson, etc., with a directory of professional members of the Guild.

### HAROLD LAND IS MESSIAH SOLOIST

Harold Land, baritone, sang his twelfth *Messiah* engagement at St. Thomas' Church, New York City, on December 18. He has been baritone soloist at St. Thomas' since 1914. During that period he has sung the *Messiah* throughout the country about seventy-five times. He sang the work with the Morristown Choral Society on December 14.

### DICKINSON DIRECTS TWO MESSIAH PERFORMANCES

Handel's *Messiah* was sung by the choir of the Brick Church under the direction of Clarence Dickinson, December 18. The soloists were Corleen Wells, Rose Bryant, Charles Stratton and Alexander Kisselburgh. Dr. Dickinson will conduct the Oratorio Society of Flushing, L. I., in a performance of the *Messiah* on December 30, with Ruth Shaffner, Amy Ellerman, Judson House and Alexander Kisselburgh, as soloists.

### Caselotti's Pupils in Recital

Guido Caselotti, prominent voice teacher and opera coach, formerly of New York and now in Los Angeles, presented three of his artist-pupils in recital at the Music Art Hall in the latter city. Those taking part were Carma Lee, coloratura soprano; Leah Pemberton, mezzo soprano, and William Blust, baritone. Carma Lee, who opened the program with Clough-Leigher's O Heart of Mine, and Zamenick's Indian Dawn, disclosed a fine control of voice production and won with each of her numbers the enthusiastic approval of the audience. In *Addio del Passato* from *La Traviata* her dramatic powers were at their best, while her last two numbers, *The Old Refrain* by Kreisler and the *Romeo et Juliette waltz*, were excellent vehicles for her well trained voice. Leah Pemberton, a rich voiced mezzo with dramatic soprano possibilities, was well received, especially in her two arias from *Herodiade* and *Tosca*, in which her unusual range was displayed effectively. In *Leoni's Brownies*, Miller's *Boats of Mine*, and *Treharne's Patter of the Shoon*, her rendition was especially interesting. William Blust has a voice of excellent quality. *La Forge's Song of the Open*, *MacDermid's Shadows Fall*, a song from *Carmen*, the *Song of the Volga Boatmen* and *Russell's Vale* were all delivered with artistic understanding. Maestro Caselotti may well feel proud of these young singers.

### Roselle Wins European Praise

Ann Roselle, dramatic soprano, is repeating her American successes in Europe. Her operatic performances, particularly those of *Salome* and *Turandot*, have been hailed enthusiastically by audiences in Dresden, Berlin, Vienna and Budapest.

Bookings to January 1: Town Hall, New York City, recitals every two weeks for League for Political Education; Broadcasting WJZ, Aeolian Company and Estey Company; three recitals for Mr. Pierre E. duPont, Wilmington; White Plains, N. Y., two recitals; Worcester, Mass.; Brattleboro, Vermont; Framingham, Mass.; two recitals; Mount Vernon, N. Y.; Huntington, N. Y.; Annville, Pa.; Hazleton, Pa.; Amarillo, Texas, two recitals; Erie, Reading, Wilkes Barre, Pennsylvania; Quincy, Illinois; Grand Rapids, Michigan; Sanford, Florida.

Address 898 West End Avenue, New York City

# SEIBERT Organist

"Pioneer in playing recitals for the layman and musician"



## League of Composers Embarks on Fifth and Most Daring Season of Its Existence in the Interests of Modern Music

With the first concert of its fifth season tomorrow evening, December 30, at Town Hall, New York, the League of Composers embarks on the most interesting and daring year of its history. During 1927-28 the League will present four unusual musical events: an evening of old and new music, directed by Willem Mengelberg, illustrating the

Maese Pedro of De Falla, which the League first did in 1925.

Two Americans, Roger Huntington Sessions whose symphony was introduced to Boston last spring by Koussevitsky, and Theodore Chanler, whose songs appeared on the program of the League's Sunday recital last season, together

of the Choral Symphony Society. In this concert the League realizes a long cherished ambition. From forgotten manuscripts and little known editions, with the aid of composers and scholars in Europe and America, it has drawn up a program which, it believes, will show that the composers of the older day, many of them horrifying to their own generation but now enrolled in the Hall of Fame, were as daring, as "advancing" as the most adventurous of our time.

The American concert planned for February will introduce two other American works, Marion Bauer's new string



FOUR OLD COMPOSERS REPRESENTED ON THE LEAGUE OF COMPOSERS' DECEMBER 30 PROGRAM AT TOWN HALL, NEW YORK.

Willem Mengelberg conducting, who will illustrate the harmonic experiments of the sixteenth century which parallel the musical revolution of today. Left to right: Don Carlo Gesualdo, Girolamo Frescobaldi (etching by Cl. Mellen), Claudio Monteverdi (from the portrait reproduced in the "Fiori Poetici," (1644, in the possession of the Biblioteca Ambrosiana di Milan), and Jan Pieters Sweelinck (etching by J. Müller, 1624).

parallelism between the revolutionaries of the sixteenth and twentieth centuries, on December 30; a program of modern chamber music on January 12 performed by the Pro-Arte Quartet with Leo Ornstein at the piano; a concert of American music in February; and two stage works, Stravinsky's *L'Histoire d'un Soldat* and a repetition of *El Retablo de*

with two German modernists, Hindemith and Petyrek, represent the contemporary composer at the first concert tomorrow. The sixteenth century musicians whose works will be played are Frescobaldi, Marenzio, Monteverdi, Gesualdo, and Sweelinck. Joseph Yasser will be at the organ for the occasion and the chorus will be the solo unity

quartet and a sextet by Roy Harris, who is now studying in France on a Guggenheim Fellowship. On January 12 the Pro-Arte Quartet will present the work of still another native composer, Leo Ornstein, who will play the piano part of his new quintet with the Belgian group. This will

(Continued on page 27)

# SYLVIA LENT

VIOLINIST

THE EVENING WORLD, FRIDAY, DECEMBER 9, 1927

### SYLVIA LENT

Sylvia Lent, a dainty and modest young miss who wears knee-length skirts by right of her slender years, gave a violin recital last night, with Frank Bibb at the piano, that brought up memories of the early Heifetz by its unworldly purity, its rapt soaring into regions undefiled by any hint of earthly grossness. This touching and appealing aloofness from mundane concerns was reflected in the tone she drew from the strings, a tone that floated through the spaces of the Town Hall freed of all trace of the mechanical means required to produce it.

The first half of Miss Lent's interesting program was devoted to two highly contrasted concertos, that in E Minor by Nardini, and the "Concerto Italiano" of Castelnuovo-Tedesco, written in 1924, which received its initial New York performance at this gifted artist's hands. It would be difficult to conceive of compositions more varied in their interpretational demands.

That Miss Lent was able to inform each with the stylistic nicety, the diversity of hues and tints, and the technical finish she disclosed, bespoke a grasp of her art of decided importance. Any violinist who can make of the Andante of the Nardini opus the celestial song that she did, and follow it up with as ardent and throbbing a bit of work as her playing of the opening Allegro of the new Italian work presented, need have small fears for the future.

That the audience immediately appreciated her talents became evident after the Allegro mentioned, and it was several moments before Miss Lent could proceed further. The composition in question proved unduly protracted, considering its subject matter, but it is tuneful and grateful, though marred by a conventionality of handling that sinks to the commonplace in the final movement. It was place in the bearing, however, and well worth a hearing, and opportunity afforded Miss Lent ample opportunity to display her reserve power and large fund of color resources. Chausson's "Poème" and selections by Ravel, Sarasate, Balakireff-Auer, Ilse Niemann and Paganini-Kreisler also figured on this satisfying evening's list.

NOEL STRAUS.

New York  
Recital



Management:

LOUDON CHARLTON

Carnegie Hall, New York

# MUSIC <sup>AND</sup> THE MOVIES

## MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

### Marion Kerby's Versatility

Marion Kerby, who is heading the cast of Banshee at Daly's Theater, is also a well known singer of Negro spirituals and folk songs, appearing afternoons and Sundays in joint recitals with



MARION KERBY

Cissy Loftus. Miss Kerby's character parts include the Nana-sister of Helen Menken in Seventh Heaven, the colored character in Frances Starr's revival of The Easiest Way, besides playing in John Golden's Mountain Woman, The Deep Purple. She will shortly appear as Mrs. Ferguson in the revival of John Ferguson on January 9. She will also appear in a joint recital at the home of Mrs. Raymond Brooks (the former Mrs. Allan Forbes) on New Year's Eve after the performance, with Dwight Fiske, the composer-pianist, whose share

in the program will be musical monologues and songs of his own composing. She will appear in a joint recital with Cecelia Loftus (Cissy Loftus) at the home of the Misses White the following week. Miss Loftus will give a number of solo imitations and Miss Loftus and Miss Kerby will sing many of their well known Negro folk song duets. This recital will be held January 8, at 115 East 55th street.

Miss Kerby has also been the producer and director of the Lake Placid Club Players at the Lake Placid Club, New York, for four years.

### Devil Dancer

There is a good reason why a Gilda Gray picture is almost guaranteed to be good. It was she who had a canny notion of signing what was termed in moving picture circles the cleverest contract that ever a magnate's gold topped blotter dried. She asked—and received—a percentage on every film, rather than a flat salary. So she chose just as cannily, and the Devil Dancer, which is at the Rivoli, is proof of her good judgment. The picture is one of the most cleverly told pieces of film fiction that has swept a Broadway screen in months, and it has just the right measure of suspense to keep it moving along at a comfortable rate. It is rather a pity that the widely heralded personal appearance of Miss Gray is not in keeping with the picture. Had she confined her terpsichorean talents to the Nautch dance, which she does so well, it would have held the illusion of the picture. As it was, the dances she did, the dainty setting, and the rank file of dancers with her, tweaked one's imagination from the Oriental atmosphere of the picture to the glare and blare of Broadway, whose only resemblance to the east was found by that traveller who said that he did believe Broadway was a bit worse than the worst by-way in Shanghai. And that's no feeble gesture!

### Rosita Featured in Fairbanks Film

The prologue for the new photoplay of Douglas Fairbanks, The Gaucho, now playing at the Liberty Theater, New York, has won almost as many favorable comments as the picture itself. It is the creation of Boris Petroff, who, with the Sam Fox Publishing Company's song, Rosita, as the musical allurements, has produced a unification of prologue and picture that hardly can be surpassed.

An exquisite setting, fine voices, artistic native dancing, all produce a spirit that wins enthusiasm. The publisher of Rosita is most fortunate as the presentation gives this single number such prominence that it is bound to be noticed in heavily increased sales. It also must be recognized that the qualities of Rosita are unusual to be selected for such an important exclusive feature. Rosita in addition is used as the theme in the picture presentation.

### Chicago

Seeing Chicago on the screen is, in many ways, a good evening's entertainment, even though there are—as in most pictures—places where it is threadbare. In her adaptation

from the successful play by Maurine Watkins, Leonore J. Coffee has followed the action of the play closely. However, she makes the husband the strong character on the screen, whereas he is the weakling of the stage. Victor Varconi is cast as Amos Hart in De Mille's latest production now playing at the Gaiety, and does a capital piece of work. His devotion to his erring spouse, even when he knows her to be guilty of murder; his standing by her throughout the trial; and his final renunciation of her, are finely enacted by this handsome young fellow with a strong face. Robert Edeson, once a prominent matinee idol, does well as the unscrupulous lawyer, and May Robeson, another favorite of former days, contributes a skillful bit as the Matron. Just as Francine Larrimore carried most of the play, Chicago, on her slender and energetic shoulders, so does Phyllis Haver, the Roxy Hart of the screen. The writer first saw Miss Haver do a bit in What Price Glory and put her down mentally as a comer. Next she burst into print for her excellent acting of the role opposite Emil Jannings in The Way of All Flesh. Now, to our mind, this essence of pertness, has come into her own in Chicago. She is decidedly clever and much of the success of the film is due to her vivaciousness and ability as an actress.

Frank Urson's strong hand is shown in the directing of Chicago, in which he has given us some unique effects. One of the most striking was the tramping of the "Extra" about "Roxy Hart's Acquittal" under hurrying feet and finally washed away in the river—a thing of the past. The courtroom scene was creditable, and amusing.

Joseph Plunkett was in charge of the musical presentation and Carl Edouarde and Cecil Copping assisted. On the opening night Mr. Edouarde conducted the orchestra—a good one—and the score suits admirably the action of the film.

### Colony

The feature for this week at the Colony Theater is a slapstick comedy entitled A Hero for a Night, with Glenn Tryon and Patsy Ruth Miller. The production is a mixture of comedy, burlesque and a minute of melodrama. It is good, with excellent captions which brought many laughs from the audience.

North of Suez, a Tiffany scenic offering, the Colony pictorial, and Five Orphans of the Storm, a Pathe fable, comprise the balance of the entertainment.

### Roxy's

The Christmas spirit prevails at Roxy's this week. As is to be expected, there are Christmas trees attractively lighted, and the most impressive part of the program is that dealing with the holiday offerings. Christmas carols are sung by soloists and the ensemble, for which the choral stairways and other architectural devices are used to supplement the regular stage settings. The Adoration comprises a series of religious tableaux with musical settings, and to see this presentation alone it is well worth a visit to the theater. The lighting and stage settings for The Star of Bethlehem are especially effective.

The orchestral offering is the Merry Wives of Windsor, played with the fine artistry associated with this group of musicians.

For the benefit of the many children visiting the theater this week—the attraction, however, is of equal interest to grown-ups—a condensed version of Cinderella is given, and it is done on such a large scale that in addition to the principals there is a cast of 250. The story is told in five scenes. One is given an opportunity to see the kitchen where Cinderella is grieving when the fairly godmother appears and makes it possible for her to attend the ball at the palace. The setting for this is very elaborate and the costumes are exquisite. Scene three is the town square, and Prince Charming is seen looking for Cinderella. He finds her hard at work in the kitchen, and in the final scene one sees the triumph of the once wretched child.

The kiddies also are given a treat in a clever toy ballet, in which Gambarelli, three specialty dancers, the Ballet Corps and Beatrice Belkin, coloratura soprano, take part. The feature picture is Silk Stockings, and the program is concluded with a Universal Cartoon, Empty Stockings.

### Paramount

The holiday spirit, scampering up and down Broadway at this season of the year, has left a deep imprint at the Paramount. Here the Christmas program opens with an orchestral number, conducted by Irvin Tabbot, after which the curtain rises to disclose a real Christmas scene: Two little tots are sung to sleep by Lily Marr, soprano, and then Santa comes, and living toys do their stunts, the scene ending in the singing of chorals by the entire ensemble.

The entertainment preceding the picture is exceptionally good; it is called Russian Revels. In addition to the stage orchestra under Kosloff, there are the Ormonde Sisters, the Berkoff Girls, Frieda Berkoff, Louis Berkoff, in varied dance acts each one superbly done, and the Don Vocal Four, a very good quartet.

The feature picture stars Richard Dix in The Gay Defender, with Thelma Todd; this is an interesting picture but the plot is commonplace and not particularly well produced. Jesse Crawford delights with Berlin's latest song played on the organ. The Paramount News and comic picture complete the interesting bill.

### Strand

When the film production being turned out today find a resting place in the archives of filmdom, The Love Mart, now playing at the Strand, will be given an honor place on the top shelf. At last an interesting, well photographed and excellently acted picture.

In The Love Mart, George Fitzmaurice contributes another stellar production to the small list of cinema plays that merit honest praise. Gilbert Roland, as a young gal-

## AMUSEMENTS

500 and 501  
AL JOLSON in  
"The JAZZ SINGER"  
on the VITAPHONE  
WARNER THEATRE  
POP-MAT DAILY 2-45  
50¢ 75¢ 51¢  
EVENINGS 8-8:30

**CAPITOL** BROADWAY at 51st STREET  
WILLIAM HAINES  
in "WEST POINT"  
with JOAN CRAWFORD A Metro-Goldwyn-Mayer Picture  
On the Stage  
MIDNIGHT REVUE  
Another great Capitol Revue presentation—featuring the  
CAPITOLIANS with WALT ROESNER  
CHESTER HALE GIRLS  
CAPITOL GRAND ORCHESTRA  
DAVID MENDOZA, Conductor

**STRAND** BROADWAY AT 47th STREET  
The Season's Sensational Comedy Hit  
"A TEXAS STEER"  
with  
WILL ROGERS  
Douglas Fairbanks, Jr., Louise Mack Swain, Lilyan Tashman  
JOSEPH PLUNKETT'S MARK STRAND FROLIC  
Mark Strand Symphony Orchestra

**WIZ**  
50th St. & 7th Ave.  
Under the Personal  
Direction of  
S. L. ROTHAFEL  
(Roxy)  
Beg. Sat. Dec. 31  
"The Silver  
Slave"  
A Warner Bros. Pic-  
ture with IRENE  
RICH

### World's Greatest Theatre

People of discriminat-  
ing taste enjoy Roxy's,  
with the best in motion  
pictures and divertisse-  
ments. SYMPHONY  
ORCHESTRA of  
110, entrancing ballet.

lant, whose fencing ability brings him great reward in the lovely person of Billie Dove, gives an interpretation that speaks well for his future. The beautiful Billie Dove is ravishing as Antoinette Frobel. Noah Beery leaps back into dramatics as Captain Remy, and as an old sea captain performs to the liking of the most critical taste. This talented veteran is becoming one of the greats who live and die for the American movie fan in Hollywood.

The Love Mart, a story of old New Orleans, is one of the best seen at The Strand in many years. Unheralded, it reaches the peaks of film fame.

Eddie Elkins and his group of musical syncopators play current popular melodies to the accompaniment of a foot tapping audience. He is aided by the Vercell Sisters, Arthur Ball, Peggy Wagner and Hal Sidaire, whose tenor voice makes Among My Souvenirs an even more beautiful song than it really is.

Patricia Bowman and Nikolas Daks entertain pleasingly with rhythmic dancing, and Alois Reiser conducts the Mark Strand Symphony Orchestra in a Yuletide Tone Poem, with Fania Davidson lending her lovely voice to the number.

### Hippodrome

This week the Hippodrome, in addition to a screen comedy called Legionnaires in Paris, with Al Cooke and Kit Guard in the leads, is offering a list of vaudeville attractions even better than usual. After a Herbert overture, which is given a delightful reading by the orchestra under the direction of Julius Lenzburg, dancers, singers, comedians and instrumentalists take turns in amusing the large holiday audiences; a delightful feature is a remarkable elephant act. The musical program is likewise up to standard. In addition to the orchestral numbers is a band of five girls and one man play entertaining jazz, while at the close of each performance Frederick Kinsley presents organ solos that are worth hearing.

### Capitol

There is a way that we who love Barrie have of expecting so much when we stop in for a while to see one of his plays. We saw Quality Street at the Capitol Theater, and we had the happy surprise of being given so much more than we had dared to expect. There has been some speculation that the picture came to life as the realization of an old dream of Marion Davies, an old hope that some time, somewhere, she could be Phoebe Throssel, whose lover, come from the wars, had found her so changed. No one knows better than Barrie how to tell a man that though his lady may seem very changed, even if her bonnet—the kind Margaret Ogilvy always wore—is a wee bit tighter about her face, her heart is just as fluttery, and her own real little self can never change. This is the story of Phoebe, who knew so well how to show her uniformed lover that the Phoebe he loved still romped and gasped behind her spectacles. There is probably no one in motion pictures who has worked with the same sincerity and persistence which has brought Marion Davies to the fore in motion pictures. What she has gained has been through her tire-

(Continued on page 27)



## HART HOUSE String Quartet

"They have attained musical one-mindedness with individual musicianship of a high order."—*Rochester Times*.

Geza de Kress Harry Adaskin  
Milton Blackstone Boris Hambourg

Management  
BECKHARD AND MACFARLANE, INC.  
Fisk Building, New York



## Music on the Air

### THREE VALUABLE IDEAS

The various ideas expressed by the men in the radio business are always a source of interest. From time to time one hears comments emanating from the radio concerns and one stops to wonder if the thought back of the comment is valuable to progress. Sometimes an idea is valuable solely for the arguments that it brings up, and the writer thus quotes the following three statements by men prominent in this field, not necessarily because one agrees with them but simply for whatever they may mean to those who read them.

Alfred H. Goldsmith, in a recent talk before the Radio Division of the National Electrical Manufacturers' Association, thinks that "The present system of network broadcasting is essential if the outstanding programs of the air, with the leading operatic and concert stage artists and the keen rivalry for the improvement of radio programs, are to continue. Radio employs artistic and other talent of which there is but a limited supply and that found only in relatively few parts of the country in readily available form. There is, in addition, a large class of non-commercial features which can reach the public nationally through network broadcasting or not at all . . . and features of wide public interest taking place at a given time in a definite locality must be syndicated by network broadcasting if the public is to get it at all."

After a broadcast of the Philharmonic Orchestra concert, when the Bruckner symphony was played, I. A. Hirschman made some critical comments on the work and he ventured to say that, "while this was probably the first time in the history of music that a criticism had been presented less than one minute after the rendition of the composition, it was conceivable that in the near future the presentation of a musical score and the critic's estimate of the score might go hand in hand in broadcasting." He also commented that possibly this was as it should be, since first impressions are not infrequently the most accurate and vital, and the critic's estimate could thus be presented while the score was still vividly fresh in the mind."

Powel Crosley, of the Crosley Radio Corporation, located in Cincinnati, has written the word "out" as applied indiscriminately to every radio entertainer who appears before the microphone of station WLW, the Crosley station. Mr. Crosley contends that only those musicians who have attained recognition for real artistry could be called "artist" either in publicity releases or on program announcements. He points out that not even all recognized professional musicians can be dignified as artists. "Call them radio entertainers, radio comedians, soloists, organists, pianists, performers," Mr. Crosley directed. "Call them anything you want—except artists—when they can't by any stretch of the imagination be called that."

### ON TURNING THE DIAL

MONDAY, DECEMBER 19.—The recent outburst for a plea of showmanship on the radio still finds Roxy the outstanding high light in the field. There is always a touch of the novel in his presentations, plus the coloring of his personality. There have been various attempts to show the true meaning of showmanship, but the hour as put on by Roxy over the radio is still backed by an intrinsic value of good material being put over and a continuity of ideas. Werner Janssen, one of the conductors of the Roxy Orchestra, was featured on the program, conducting several of his compositions. His style is of the lighter trend but abounds with joy. On the General Motors Hour, Emilio de Gogorza was the star. The Tchaikovsky 1812 overture was a stupendous undertaking, played by a combination of ninety musicians (Conway's Band). A word of tribute also goes to Arnold Morgan for the excellent handling of the program and his ability at grasping the spirit of the hour.

TUESDAY, DECEMBER 20.—One would like to advise those who love operatic selections to listen in whenever Grace Leslie, contralto, offers a bit on the Continentals program. Her rendering of the Meyerbeer aria, Ah mon fils, was a poignant excerpt of operatic singing. Samuel Ljungkvist, who has been associated in the programs of Madame Lund at her operatic recitals, was represented on the Evening Journal hour. The tenor has a decidedly pleasing voice and also sings with accuracy and taste. To revert to the days of lightheartedness was easy when we tuned in on the nonsense songs from Liza Lehmann's cycle, Alice in Wonderland. It takes a peculiar love for the whimsical to be able to suit music for the fancy of Alice, and, further, it takes an understanding and a love for the Carroll masterpiece to be able to execute it justly. We drifted far into the land of imagination as we traveled with the quartet on its hunt of the Crocodile, The Mouse, and all the various animals that come into the life of Alice. The Seiberling Singers, who made their debut on the air last week and to whom we were not able to give proper attention owing to our change of schedule for the week, found us enthusiastic as to their work this evening. The program opened with an ancient song supposed not to have been heard previously on the air and which carried the spirit of the troubadour. The Seiberling Singers are directed by Marshall Bartholemew, and in his handling of the ensemble the conductor has managed to balance the sonority of the voices so that there is a mellowness to their quality. Knowing his voices he made an excellent arrangement of this medieval song, Dawn Through the Woods Is Creeping. The spirit of the season was touched with the singing of the old carol, Good King Wenceslas.

WEDNESDAY, DECEMBER 21.—The Aeolian recital was not to be left out of the Christmas melange of programs so it was participated in by the International Singers and Catherine Tift Jones in a reading about Santa Claus. Then the Kolster Hour, still clothed in its air of mystery, offered its tribute to the Yuletide and gathered together an array of famous songs appropriate for the time. Those favorites of Columbia record makers, Moran and Mack, went off at a great pace in their ramblings about worms and hens and the many important items of rural life that give these two loquacious students matter for worry. Musically speaking the hour was marked by success with the orchestra conducted by Leo Reisman in dance numbers. The opera Aida was given in tabloid form with the list of artists exceptionally well cast. Though the work of Miss Fjelde and

Benedetto, soprano and tenor respectively, was good we could not but be impressed especially with the deep rich voices of Miss Nadworney and Mr. Ivantsoff. There seemed to be a sincerity of feeling in their interpretation which could be distinctly felt.

THURSDAY, DECEMBER 22.—The highlight of the week seemed to be concentrated on this night. In the roster of artistic ventures there was Mary Garden in the Balkite hour, with the Chicago Civic Opera Company. Miss Garden is unquestionably a very wonderful woman but her singing over the radio is an excellent example of just how much is lost by not seeing the performer. The vital part of Miss Garden was not present in the entertainment which intrinsically lies in her personality. Then, again, in another field of the tonal art, Wanda Landowska, on the Maxwell Hour, was able to communicate to us the charm of the ancient classic masters as she interpreted them on the harpsichord. After hearing Miss Landowska, assisted by an orchestra, we are quite convinced that we like her work better unaccompanied; it is too individual to be in the least shadowed. The debut of Bela Bartok with the Philharmonic Orchestra was an event. The composer has been hailed as a radical of radicals, and though it is true that his work presented on this occasion was not the one scheduled, we found him anything but a radical—rather he was an appreciator of melodies and rhythms. The concluding Schelling composition is a soul-stirring, colorful, oriental impression which stamps Mr. Schelling as original and imaginative. Ethel Pfeiffer and Francis Macmillen joined their artistic abilities in a worthy cause in attempting to draw the attention of the public in the sale of Christmas seals. As every one knows the seals are used in the aid of consumptives, and the aid of Miss Pfeiffer and Mr. Macmillen should have added a big sum for those so afflicted. Miss Pfeiffer substituted for Sophie Braslau.

### FACTS OF INTEREST

The Victor Talking Machine Company is opening its fourth series on January 1 with Ponselle, Martinelli and Ezio Pinza as the soloists.

Station WOR is planning to broadcast pictures to radio set owners shortly after the New Year.

Josef Lhevinne will inaugurate the new Ampico hour on January 1, which will be a feature of the Blue network of the National Broadcasting Company.

MARGHERITA TIRINDELLI.

## METROPOLITAN OPERA

(Continued from page 5)

Wolfe, as Reinmar, was in especially good voice. Max Altglass, Arnold Gabor, and Max Bloch took care of the remaining roles. Artur Bodanzky conducted.

### LOHENGRIN, DECEMBER 19

Elisabeth Rethberg slipped into the Metropolitan's scheme of things for another season when she sang Elsa in Lohengrin on December 19. It is little wonder that there was a hint of gratefulness in the steady, even applause which greeted her, for Miss Rethberg surely belongs to the small select group of those singers who are graced with beauty, who have majestic bearing, and whose voices are not only exquisitely lovely, but are used with a fine skill. Her native qualities were apparent, every one, in her portrayal of Elsa.

Rudolph Laubenthal's Lohengrin with all its fervor and sincerity, is familiar to those who love the opera enough to hear it over and over. This is true also of the remarkable portrayals of Ortrud and Telramund by Marguerite Matzenauer and Clarence Whitehill. Lawrence Tibbett sang the role of the King's Herald superbly, and Richard Mayr was a courtly King Henry.

Artur Bodanzky conducted.

### MANON LESCAUT, DECEMBER 21

On December 21, Puccini's melodious Manon Lescaut was given a hearing for the second time this season, and holiday patrons attested to the pleasure derived from the performance by spontaneous applause whenever the opportunity afforded. Frances Alda, in excellent voice and looking charming, sang the title role and proved that her portrayal has lost none of its former qualities and, if anything, has gained in character and completeness. Beniamino Gigli gave his usual sympathetic and forceful delineation of Des Grieux; vocally he was at his best. Scotti—always the great artist—made the perfect villain, and Adamo Didur was full-voiced and satisfying as Geronte. Merle Alcock was cast as the musician and sang and acted with her accustomed charm, while Millo Picco handled the role of the Innkeeper with

## CONCERT ANNOUNCEMENTS

### New York Debut KEDROFF QUARTET

#### Russian Vocalists

"MOST WONDERFUL PHENOMENON OF THE VOCAL WORLD TODAY"

—SERGE KOUSSEVITZKY.

TOWN HALL, JANUARY 7 at 8.30

Available for Bookings  
Jan.-Apr., 1928

MGT. WILLIAM B. FEAKINS, INC.  
TIMES BUILDING, N. Y. C.

### TOWN HALL NEW YEAR'S DAY SONG RECITAL JAN. 1st, 1928, AT 4

#### CURTISS GROVE, Baritone

SCHUMANN—Dichterliebe Cycle  
MENDELSSOHN—Aria, It Is Enough,  
from Elijah

and

Group of English Songs

Seats 75c to \$2.20 at box office

Mgt.: R. E. JOHNSTON

Knabe Piano

finesse. Serafin conducted for the second time on Wednesday, having wielded the baton for the matinee performance of Norma.

### VIOLANTA AND HAENSEL AND GRETEL, DECEMBER 22

There was a double bill at the Metropolitan Opera on Thursday evening, a repetition of Korngold's Violanta and Haensel and Gretel by Humperdinck. In the Korngold work, Mme. Jeritza was again a vivid and self-sacrificing Violanta, and Clarence Whitehill gave his familiar and finely conceived portrayal of the husband. As at previous performances, the part of the lover was entrusted to Walter Kirchhoff. Others in the cast were Mmes. Wakefield, Parissette, Ryan and Bonetti and the Messrs. Meader, Altglass, Paltrinieri and Wolfe.

In Haensel and Gretel, Editha Fleischer and Thalia Sabanieva shared honors with Miss Manski, whose terrifying interpretation of the witch has aroused much interest this season, and Gustav Schuetzendorff and Henrietta Wakefield, who were cast as the father and mother. Among others in the performance were Merle Alcock and Charlotte Ryan.

Bodanzky conducted both operas.

### L'AFRICANA, DECEMBER 24 (MATINEE)

Meyerbeer's L'Africana was given at the Metropolitan on Saturday afternoon, December 24, for the second time this season and before another capacity attendance. Selika, sung by Rosa Ponselle, was vocally and histrionically beautifully done. Gigli as Da Gama was in excellent voice and he too shared honors, as usual. Ezio Pinza did justice to the roles of the Grand Inquisitor and the Grand Brahmin. Nelusko, sung by Danise, was admirably and artistically presented. Others in the cast who added to the fine performance were Pavel Ludikar, as Don Pedro; Ananian, as Don Diego; Louise Lerch, as Ines; Bada as Don Alvaro; Flexer as Ama; Reschiglian, an usher, and Altglass, an officer. There were also incidental dances by the corps de ballet. Serafin conducted.

### TALES OF HOFFMANN, DECEMBER 24

The spirit of Christmas made its appearance at the Metropolitan opera house in the strangely gay garb of the Tales of Hoffmann. One after another his stories were enacted; by Olympia, who brought Nina Morgana back to town for the first time this season; Giulietta, in the person of Dorothee Manski; Antonia, as Queena Mario would have her. And there were Dappertutto, sung so well by de Luca; Spalanzani, sung by George Meader; and the unpleasant Dr. Miracle, made a little more than agreeable by Leon Rothier. Crespel fell to James Wolfe. Hoffmann, whose indiscretions seem something to sing about, clinked glasses and narrated in the voice of Armand Tokatyan, and old Luther sounded well as William Gustafson sang him. Louis Hasselmans conducted.

Your Winter Home Under Summer Skies

## HOTEL CASA LOMA

A Family Hotel in Coral Gables, Most Exclusive Residential Suburb of

## MIAMI

### Schedule of Rates

#### American Plan

One in room

Without Bath

\$8.00

With Bath

\$10.00

per day

Two in room

Without Bath

\$12.00 to \$14.00

With Bath

\$16.00 to \$18.00

per day

Situated in the heart of Coral Gables, sports, recreation and residential center of Greater Miami, Hotel Casa Loma offers every facility for taking advantage of the Miami climate and resort attractions.

A family tourist hotel, with courtesy, friendliness and hospitality as its working principles, it is the choice of discriminating people who demand an environment of quiet, luxurious comfort and convenience within the bounds of economy.

An added attraction is its proximity to the splendid golf courses of the Miami Biltmore Country Club. The starting fees are actually at our door. Guests of the Casa Loma are extended full playing privileges.

For booklet and particulars, address

FATIO DUNHAM, Manager

Hotel Casa Loma, Coral Gables, Miami, Florida

Fireproof

American Plan

WORLD'S GREATEST WINTER RESORT

Modern

# MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the  
MUSICAL COURIER COMPANY, INC.

EMMETT F. HILBERT, President  
WILLIAM GEPFERT, Vice-President  
ALVIN L. SCHMOEGER, Sec. and Treas.  
Steinway Building, 113 West 57th Street, New York  
Telephone to all Departments: Circle 4590, 4591, 4592, 4593, 4594, 4595,  
4596.  
Cable address: Musiecuer, New York

Member of Merchants' Association of New York, National Publishers' Association,  
Rotary Club of New York, The Fifth Avenue Association of New York,  
Music Industries Chamber of Commerce, Advertising Club of New York,  
Honorary Member American Optimists.

ALVIN L. SCHMOEGER, General Manager  
LEONARD LIEBLING, Editor-in-Chief  
WILLIAM GEPFERT, Associate Editors  
FRANK PATTERSON  
CLARENCE LUCAS (Paris)  
RENE DEVRIES  
CECILE RAEBCHINGER (London)  
THORNTON W. ALLEN, Managing Editor  
J. ALBERT RIKER, General Representative

## OFFICES

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820  
to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone,  
Harrison 5110.

BOSTON AND NEW ENGLAND—270 Huntington Avenue, Room 302, Bos-  
ton. Telephone, Back Bay 3181.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CECIL RAEB-  
CHINGER (in charge), 124 Wigmore Street, W. 1. Telephone, Mayfair 8453.  
LONDON BUSINESS OFFICE—175 Piccadilly, W. 1. Telephone, Gerrard 5267.  
Cable Address: Musiecuer, London.

BERLIN, GERMANY—C. HOOPER TRANK, Rosenheimstr. 27, Berlin-Char-  
lottenburg 1. Telephone, Wilhelm 8114. Cable address, Musiecuer, Berlin.  
PARIS, FRANCE—NATALIE DE BOGORY, 47, Avenue de l'Opera. (Take  
elevator to 5th floor.) Telephone, Central 14-85. Cable address: Musiecuer,  
Paris.

MILAN, ITALY—ANTONIO RASSI, 51 Via Durini.  
VIENNA, AUSTRIA—PAUL BROCHET, Schellinggasse 12, Vienna 1. Tele-  
phone, Vienna 73-0-47 and 10-7-07. Cable address, Musiecuer, Vienna.

For the names and addresses of other offices, correspondents and representatives  
apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars. Foreign,  
Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at News-  
stands. Back Numbers, Twenty-five Cents. American News Company, New  
York, General Distributing Agents. Western News Company, Chicago, Western  
Distributing Agents. New England News Co., Eastern Distributing Agents.  
Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Ade-  
laide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd.,  
Wellington. European Agents, The International News Company, Ltd., Bream's  
Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music  
stores in the United States and in the leading music houses, hotels and  
kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of  
the Advertising Department before four o'clock on the Friday previous to the  
date of publication. The advertising rates of the MUSICAL COURIER are  
computed on a flat rate basis, no charge being made for setting up advertise-  
ments. An extra charge is made for mortising, notching, leveling, and lay-  
outs which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New  
York, N. Y., under the act of March 3, 1879.

## THE MUSICAL COURIER EXTRA

Published on the 1st and 15th of every month by  
Musical Courier Company  
Devoted to the Interests of the Music Trade

NEW YORK DECEMBER 29, 1927 No. 2490

A Happy New Year and a prosperous one, to all  
readers of, subscribers to, and advertisers in, the  
MUSICAL COURIER.

Asked how she liked a piano recital which con-  
sisted of sonatas by Beethoven, Chopin and Schu-  
mann, a very young lady said "I wish the recital had  
consisted only of the encores."

It is as much the province of American audiences  
to encourage American artists as it is that of the  
managers. No need to worry about the critics; they  
always will follow the example of the audiences.

Bayreuth has named a street after Cosima Wagne-  
r in honor of her ninetieth birthday. If Bayreuth  
were in Russia, the city long ago would have been  
renamed Wagnergrad.

We believe that the idea presented by Moiseiwitsch  
to give three programs of classical, romantic and  
modern composers, devoting each program to one  
class, is new to New York. It seems an excellent  
plan and should arouse widespread interest.

Will 1928 bring forth the Great American Com-  
poser? Plaintive souls used to yearn for the Ameri-  
can Wagner or Beethoven. Such a person would,  
however, be out of date in these times. What then  
will the Great American Composer be like when or  
if he appears? And all the echo answers, is: "If."

Leigh Henry, noted British composer and journal-  
ist, expressed some views about musical matters in  
England in the November 17 issue of the MUSICAL  
COURIER, in which he said among other things:  
"There is little or no serious musical criticism in the  
daily press (little, indeed, of any critical thought of  
any kind; our press loses weight every day); and the  
crass idiosyncrasies and petty personalia dominating  
our musical periodicals is slaying the majority one  
after the other. The only survivors with any serious  
status are Musical Opinion, a sound paper; Musical  
Times, sound, but reactionary, and The Musical  
Standard." By an error the name of The Chester-  
terian was omitted from this list. Mr. Henry

commends The Chesterian for its broad, cultural  
outlook and contemporaneous interest. Apologies  
are offered for this error of omissions, which is here-  
with rectified.

The breezy criticism in the New Yorker was amus-  
ing in its remarks about Paul Althouse's recent con-  
cert at the new Pythian Temple. Starting off by  
endorsing the auditorium as a "God-send" for the  
lazy reviewers living in the vicinity of Seventieth  
Street, where one may enjoy the comfortable chairs  
while listening, the reviewer ended up by declaring:  
"Paul Althouse sang an unconventional program  
with fine style and extraordinarily clean diction. He  
also seems (and here we smile gleefully) to be one  
of the few tenors who wear a cutaway that does not  
look as though it had been derived from somebody's  
loan collection."

It is good news that comes from Philadelphia to  
the effect that the Society for Contemporary Music  
was so successful during its first season that its activi-  
ties are to be resumed during the present season.  
This society is in excellent hands, its officers being  
Karl J. Schneider, president; Nicola A. Montani,  
vice-president; Isadore Freed, secretary, and Horatio  
Connell, treasurer. The program committee includes  
Alexander Smallens (chairman), George F. Boyle,  
Nicholas Douthy, Henri Elkan, and D. Hendrik Ezer-  
man; and the executive committee is composed of  
Mrs. Frederick W. Abbott, Horace Alwyne, Ellis  
Clark Hamman, Helen Pulaski Innes, Reginald O.  
Morris, and Herbert W. Sumison. Last year this  
society introduced some of the best of modern music  
to Philadelphia, and this year it begins its season with  
Bartok and Ornstein, and will continue with choral,  
orchestral and stage works.

Strauss and Strauss. This is not the name of a  
department store, nor of a firm of lawyers. The two  
Strausses are Johann and Richard, whose musical  
assets have nothing in common. Their compositions  
will make up the program of the New York Sym-  
phony Orchestra concert in Carnegie Hall on Friday  
evening, January 6, and Sunday afternoon, January  
8. Placing in juxtaposition two such diametrical  
opposites is an interesting experiment in program  
making. Johann's Acceleration Waltz will vie with  
Richard's Salome's Dance for the favor of the au-  
dience, and the former's Ballet music from Ritter  
Pasman will be vis-a-vis the latter's Entr'actes from  
Intermezzo. Which side of the musical tug of war  
will prevail?

Ernest Carter's opera, The White Bird, poem by  
Brian Hooker, was produced November 15 in Osnab-  
rueck, Westphalia, Germany, being the first opera  
by an American produced in Germany since the war.  
The composer, born in Orange, N. J., is an A.B.,  
Princeton University, and M.A., Columbia Univer-  
sity, and the Municipal Theater of Osnabrueck did  
itself proud in producing the work, four perform-  
ances following in quick succession. It was an act  
of international brotherhood, and several German  
papers spoke of it, stressing this point. Its enthu-  
siastic success, registered in all the German, Paris,  
and other newspapers, is duly recorded elsewhere in  
this issue of the MUSICAL COURIER. Before the war  
an opera by Arthur Nevin was produced by Royal  
command in Berlin, the occasion being the visit of  
the then ex-President Roosevelt on his world tour.  
Composer Carter finds it easier to get his work  
produced in any other country than in his native  
land! Why?

If a man does things as others did them he is an  
imitator; if he does them differently (especially in  
the realm of art) he is an iconoclast. For the imita-  
tor there is little hope of rising to eminence; as long  
as he copies others he will never rise above the status  
of a good artisan. But the iconoclast has a chance.  
If his heresy is based on a thorough underlying  
knowledge of the subject in hand, and is dictated by  
sound artistic taste and judgment, he may come to  
be regarded as an innovator. Curiously enough, the  
only unerring judge of what is worthy art and lit-  
erature, and the only tribunal that can give a work of  
art or the work of an artist the official stamp of ap-  
proval, is the lay public. Its verdicts, in the long  
run, are correct to an astonishing degree. At the  
third concert of the Beethoven Symphony Orchestra  
there was a performance of Tchaikowsky's fourth  
symphony which aroused some worthy reviewers to  
an extraordinary degree of indignation; others were  
less riled, some liked it, and the audience received it  
with enthusiastic applause. Many musicians who  
were present enjoyed it right well, too. After all,  
as the work is neither by Bach, Mozart nor Beetho-  
ven, that grim and shadowy bugaboo "Tradition" is  
not there to hamper the interpreter in the display

## COMPOSITION AND CASH

This editorial might also be called "Music and  
Money," or "Notes and Notes," which means  
musical notes and bank notes. It is also perti-  
nent to remark that some composers think the  
treble clef sign looks a good deal like a dollar  
sign, always putting two crosses over it so as to  
make it look more so.

No one will deny that money is a highly useful  
commodity, and those who deny their love for it  
are invariably those who cannot get it, or else  
those who have always had so much of it that  
they have never had a chance to realize what a  
dismal place the world is without it.

But if money is useful, so is music, and of the  
two one sometimes feels inclined to believe  
that music is the more useful, just as no doubt  
the spiritual things are more important than the  
material things, above and beyond a certain  
limit of the necessities of existence.

It is our unfortunate condition to be so ham-  
pered nowadays with luxuries that we have  
come to feel that we cannot get on without them,  
and most of the world would let everything of  
a spiritual sort escape them before they would  
sacrifice a single luxury.

The only exceptions are those who have the  
creative instinct so strong within them that they  
must let it have its way even when common  
sense and comfort tell them that it is a pure  
waste of time.

Such people exist in every art, and probably  
in music most of all, no doubt for the reason  
that music is the least salable of art works and  
the least likely to bring its creator any adequate  
return for the time, labor and thought that are  
expended upon it.

This is a simple fact that needs no proving,  
and in spite of all the copyright laws and other  
protections, composers are not very much better  
off today than they were in the days of the distant  
past.

It is almost invariably true that the better the  
music is the less the immediate demand for it  
will be;—the longer the music will last the  
longer, generally speaking, it takes to get its  
start. Music that is so simple that it immedi-  
ately springs into the public consciousness and  
becomes a "best seller" dies just as quickly.

Yet there are composers who imagine that  
they can write great music and write best sellers  
both at the same time; and there are also an  
innumerable number of composers who will not  
write at all unless they see a chance for imme-  
diate performance and profit. If music ever  
arrives at a stage when such a point of view is  
universal, the progress of music will simply end.  
The man who writes music that is genuinely  
great writes it because he must. He may when  
it is done hope that it will be approved and will  
bring him fortune as well as fame. But that is  
not and never has been his reason for writing it.  
The man who would create greatness and would  
advance beyond the point where his forbears  
left off must look inward and not outward.

It is perfectly true that even the greatest com-  
posers have occasionally written pot boilers, and  
pretty dreadful stuff they do generally turn out  
to be! But those pot boilers have only been mi-  
nor indiscretions and have not lessened the  
drive of inner necessity that has kept their com-  
posers at work on more important if less salable  
things.

The most curious feature of composer-  
psychology is that the urge to create, though  
irresistible, is by no means a proof of talent.  
Lots of poor devils have to go through life mak-  
ing dots on paper because they cannot help  
themselves, though not a single result achieved  
is worth anything. It only spoils the paper it is  
written on.

However, let us all pray that there may be  
composers of the future who will be greatly  
endowed and also driven by the irresistible urge  
of creation. There are few enough of that sort  
at present!

of his real emotions; and so as long as he remains  
within the bounds of sound musical taste he can play  
it as he sees, feels and loves it. This Zaslowsky  
did; and while some might not approve of this or  
that tempo, and others might prefer what Safonoff  
did here, what Nikisch did there, or what some other  
conductor did somewhere else, the reception of the  
performance by the audience seemed to indicate that  
Tchaikowsky's compelling masterpiece was not  
without much of its powerful appeal in Mr. Zaslows-  
sky's version.



## VARIATIONS

By the Editor-in-Chief

Cosima Wagner reached her ninetieth birthday last week. A remarkable woman in her time, she is nearly senile now. The late Huneker used to hint that she had much more to do with some of Wagner's works than he ever told or the world ever found out.

In fact, Huneker's words on the subject, after he had disposed of his eighth or ninth glass of Pilsener, were designed to make one think that Cosima had conceived and written a considerable part of Richard's later texts and music. Huneker was by way of being a sly jokester on occasions.

Nevertheless, those who enjoyed intimacy with the Wagners knew that Cosima's mental attainments and artistic sensibilities were exceptionally keen, and that she often was drawn into conference with Liszt, Wagner, Nietzsche, and other giants, when the campaigns were being mapped out against the battling enemies of Liszt's and Wagner's "Music of the Future."

Such exalted contact gave her the unwavering authority which she exerted over the Bayreuth shows after Richard died, and until extreme old age and ill health forced her to relinquish her power to son Siegfried.

Cosima now remains one of the few celebrated survivors of what, all told, was the most exciting period in the entire history of music.

Philip Hale asks in the Boston Herald, what would happen if a singer's recital were to begin with American compositions, and end with Strauss and Brahms? But let Philipus speak for himself: "Would there be a perturbation of nature? Would an avenging shaft leaving Apollo's twanging bow pierce the rash singer's heart or liver—said by some of the ancients to be the seat of the emotions?"

"The music season is only half finished," hazards E. P. L., "but already most of its debutants are completely finished."

J. M. F. of San Francisco, having read what we wrote recently about the coughing at concerts, sends us a squib concerning the late Henry Arthur Morgan (Master of Jesus, Cambridge University, from 1885 to 1912), who took service on one occasion for a friend and was instructed by him to make a long pause after reading the Second Lesson. Morgan inquired the reason, and was told: "I've asked my congregation always to do all their coughing at that time, and the plan works perfectly."

Henry Ford is quoted as having said recently: "Every child should be taught to play some instrument for himself and not live and die a mere listener." Henry was not taught to play, but nevertheless he scrapes the fiddle by ear—such ear as he has. Neighbors who heard him last summer in the country, reported to this department that Henry's tone is awful, and his technic worse.

We should like to see him do something practical toward helping the young to acquire a proper musical foundation. Why not an endowed Ford School of Music in Detroit, as Mrs. Bok did it in Philadelphia, Mr. Eastman in Rochester, and Mrs. Loeb and A. D. Juilliard in New York?

We wonder about the amount of the Ford contribution in the total subscribed for the guarantee fund of the Detroit Orchestra.

The only official public Ford musical philanthropy of which we know, was when he invited a gathering of old time country dance fiddlers to his home, to take part in some sort of contest for which he gave the prizes.

On the other hand, it is reported that the eminent automobile manufacturer recently spent about \$200,000,000 to advertise the latest model of his justly celebrated and slightly notorious output.

Speaking of competitions, one was held not long ago in Milwaukee, by the International Canary Roller Breeders' Association. The little warblers were pitted against one another in the effort to establish supremacy for prizes and championships. There is no record that the losing birds defamed the winners. The real rivalry was among the humans, breeders and teachers of the feathered songsters.

There is a movement on foot among Italian opera composers to "return to the old ways"; that is, to discard the manner of Wagner and his successors, and to resume the methods of the earlier Verdi and

his then contemporaries and predecessors. Such a program is foolish on the face of it. Deliberate plans of that sort are made only by mediocrities. Verdi, Mozart, Weber, Wagner and Puccini found their own means and forms of expression. Genius needs no guiding posts, no outwardly imposed rules, no set of formulas by which to work. The true creative urge and inspired fantasy overleap all such barriers. Composers who "return to the old ways" generally have failed in the new ones. And merely returning to the old ways by no means insures any greater degree of success. Under such conditions, only the externals can be copied. A modern writer of music would find it next to impossible to enter into the viewpoint, feelings, spirit, and reactions of the ancient composers in relation to their own time.

Poor old jazz, its brow bloody, bent, and almost broken from the verbal blows it has been receiving, gets another heavy whack from H. J. Spooner, a London authority on industrial fatigue. He estimates that "jazz and other noises cost Britain more than £1,000,000 weekly, due to impairment of working capacity owing to noise." The professor is particularly bitter toward jazz in the eating places, and quotes the ancient epigram: "Take the din out of dinner and put the rest in restaurant." The observant scientist favors a "public health noise abatement act." He seems to forget that persons are not forced to go to restaurants where there is music, and also that they have the privilege of eating at home.

A bronchitic chest prevented us from attending a Christmas luncheon last Saturday at the home of Alexander Lambert and accounts of it make us the more regretful for having been among the absent. Some of the guests were Ignace Paderewski, Willem Mengelberg, Artur Bodanzky, Leopold Auer, Walter Damrosch, Hugo Grunwald, William J. Henderson, Olin Downes, Walter Naumburg, Jascha Heifetz. After luncheon, Mengelberg interpreted some illuminated manuscripts of thirteenth century religious music (which Lambert had picked up in Venice last year) and Julia Glass played the Paderewski concerto, accompanied on a second piano by the composer.

Dear Variations:

"A. A. G. O." what does it mean? I. A. H. inquires on page 29, in your December 22 Variations. Edison once asked a student what electricity was, getting the reply "He knew, but couldn't tell," whereupon Edison said "What a pity! The only man in the world who knows won't tell!" But I am different; I will tell, for much as I hate to confess it, those letters are paraded after my name. "A. A. G. O." stands for "Associate American Guild of Organists," and is an academic degree granted by the American Guild of Organists after due examination.

The late beloved Gerrit Smith was the prime instigator of the American Guild of Organists, it being patterned after the organization in England. Thirty-two years ago he, Huntington Woodman, (still active in Brooklyn) and others formed this Guild, which now has a large membership, several thousand, in fact, with local Chapters throughout the United States. Gottfried Federlein, himself once Warden (the highest elective post), playfully alludes to the various degrees as "Achers" (A. G. O.) and "Fakers" (F. A. G. O.). A. A. G. O. is attached to the names of Founders of the Guild, while F. A. G. O. stands for Fellow American Guild of Organists, or those who pass the highest examinations.

Very truly yours,

F. W. RIESBERG,  
A. A. G. O.

By the way, Mr. Riesberg, our valued staff member on the MUSICAL COURIER is in receipt of the

Simultaneously with these lines there will arrive in New York Professor Leo Theremin, whose invention—an apparatus for producing music from the ether—has been demonstrated in various European capitals. No scientific discovery of recent years has received such an amount of publicity. Musicians, who are, it appears, even more easily taken in than the average person, have prophesied that Theremin's invention will revolutionize music. It is beyond our imagination, some eminent conductor has been quoted as saying, what visions of beauty this magic box may reveal to future generations.

Since one guess is as good as another, we here-with prophesy that it will do nothing of the sort, and that in a few years' time we shall have heard the last

attached letter, which he turns over to us, as we wrote the article to which it refers:

Broadway Temple, New York, December 21, 1927.

Dear Mr. Riesberg:

I greatly appreciate your thoughtfulness in sending me a clipping from the December 8 issue of the MUSICAL COURIER. I was very much interested in the first few lines in which this statement is made: "The Rev. C. F. Reisner, opposed to many things, sometimes tries to trample on the personal rights of his fellow-citizens."

There is a very large class who would say the same thing about my opposition to prize-fighting. I suppose this refers to my being an ardent "dry." It would be interesting to me to know in what way I trample on the personal rights of folks. Of course I am human and the suggestion might be profitable to me. I am serious about the suggestion.

I have always admired you greatly. You have been a real friend since I first met you. I was delighted with the article which you wrote about your experiences on the paper and much more so with that which the editor added.

Wishing you all possible happiness in the new year, I am

Yours faithfully,

(Signed) CHRISTIAN F. REISNER.

Anyone who is in favor of forcing upon a majority of the people what a minority has decreed for them, and without their consent, is trying to trample on the rights of others. It is Dr. Reisner's personal privilege to be "dry," but any other individual has the same privilege to be "wet."

Patrons of the Chicago Orchestra desiring to leave the concert hall are asked in the program book not to do so between the movements of a symphony, but only after the conclusion of an entire composition. That is not a good idea. Conductors already have formed the pernicious habit of playing symphonies from beginning to end without intermissions. Suppose they were to jump from piece to piece in pauseless continuity? And then again (remembering the ancient New York custom) how could the customers indicate their disapproval of a modernistic work unless they could walk out during its performance? It is somewhat amusing, by the way, to recall that objectors were wont to do such pedestrian protesting when the works of Richard Strauss were performed here during the period of their novelty.

The Munich Opera is to produce Carpenter's Sky-scrapers late in January. Maybe a Munich critic, after reviewing the Coney Island scene with its jazz life, will write: "Jetzt kann man sicher sein das die Amerikaner verrückt sind."

"Music and Movies" is a department in a local daily. Why mention music first?

With all due respect to the modernistic Hungarian composers who refute the true nationalism of gipsy music, we have not heard any new "real" Hungarian melodies which compare in substance and charm to the Tzigane airs used in the dances by Brahms and the rhapsodies by Liszt. The compositions of Bartok and Kodaly make their appeal not through nationalistic authenticity, but because they are good music.

"Bostonese" writes us: "Our great oboe player here is Longy. You ought to hear him. If you did, you'd exclaim with the Roman: 'Life is short, and art is Longy.'"

A somewhat bibulous Harvard alumnus attended the Harvard Glee Club concert here last week, and after listening to Viadana's O Sacrum Convictum, Hassler's Cantate Domine, and Byrd's Ave Verum, he remarked audibly: "Whash gleeful 'bout that?"

Cordial thanks to the many readers of this department who gladdened its writer with their friendly Yuletide sentiments. We wish them all a most happy New Year.

LEONARD LIEBLING.

## Tuning in With Europe

of it. We heard Professor Theremin's demonstration in London and, marvellous as it seems, we failed to be impressed. What we missed was the essential quality that turns mere sound into music—the human element. We heard a violin tone and a cello tone, but it was not the tone of a violin and a cello, but the tone that an organ pipe might produce as an imitation of it. We heard the sound of some undefined wind instruments, and again it was an imitation and not the real thing.

It is possible, of course, that these sounds, which, as Sir Oliver Lodge has pointed out, are nothing new, but essentially the same thing as the wireless "howl" or oscillation, may in future be refined. Nevertheless we cannot imagine how a completely dematerialized tone will ever appeal to our human

standards of beauty. The human element, in fact, is at present artificially added by a deliberate vibrato produced by a tense shaking of the hand. And every musician knows what happens when soulfulness is produced wholly by vibrato.

\* \* \*

There is another natural handicap which seems to us to rule the device out of artistic consideration. It can produce no pure legato. It can detach one note from another by switching off the electricity, but when the hand glides from one note to the next it produces an inevitable portamento. The inventor now disguises this by very rapid movements, but it is there all the same, and when "playing" a melody like Schubert's Ave Maria the result is a sentimentality that only the barbarians of remote suburbs could stand. I venture to prophesy that science will fail to overcome this defect, and that the orchestra without instruments which the professor promises us, will not materialize. For whatever it might sound like, it would always be—horrible thought—an orchestra of howls.

\* \* \*

One of the finest private collections of musical books in existence is in the market and somehow ought to be acquired for America. It is the famous library of Dr. Wolffheim of Berlin which now resides in the Berlin State Library. It is safe to say that nothing like it exists in the United States, and the availability of this material for students would be another step towards making us independent from Europe in the matter of research. The collection comprises about 4800 volumes of theoretical works on music from the rare incunabula of the fifteenth century (Boethius, Gaforius, etc.) down; some 2000 volumes of musical history and biography; 900 volumes of periodicals, and all the great books of reference. Then there are about 1800 volumes of rare or unique editions (8 works of Bach in the original edition), old tablatures, etc., besides 1000 volumes of reprints. Finally, a collection of about 1200 manuscripts, including such rarities as the 11th century vellum MS. containing the Tonarius of Berno, tracts by Hermanus Contractus, etc., and 20 illuminated manuscripts of the 15th century. Here, in fact, is the nucleus for a library to stand with the great national musical libraries of Europe. Where are our public-spirited idealists?

\* \* \*

When Verdi died, Mussolini, then a boy, was chosen from among his schoolfellows to deliver a funeral oration at the theater in Forli. This and many other things we learn from a pamphlet on the Duce's life, quoted by Mr. Geoffrey Toye in the Morning Post. Music, according to this biography, has been a leading interest in the Dictator's life ever since, standing in his father's smithy, he played the violin with a colleague at the anvil. His favorite music is said to be the violin sonatas of Beethoven and the works of Veracini and Vivaldi. But he is interested in modern music, too, and a new quartet by Alfano was first played under his auspices. In an address to the promoters of a forthcoming musical exhibition he said: "The interest of the public in new music must be awakened. The old operas are continually put into rehearsal and performed, and nobody likes them more than I do. But let us hear the new ones, too. . . . If out of fifty new operas given in a season forty-eight fail the two survivors amply justify all the trouble and expense." If this be Fascism, let music make the most of it! C. S.

### MEDIEVAL MODERNISM

The November-December issue of Modern Music has in it an article by Hugo Leichtentritt entitled Harmonic Daring in the Sixteenth Century, in which Mr. Leichtentritt analyzes the work of some of the modernists of nearly four hundred years ago and gives examples of the things the composers of that day did. These examples are likely to make the modernists of today green with envy, for they are full of sudden transitions of key and startling cross relations. Some of this music is to be heard at one of the concerts of the League of Composers this season, and it will be a revelation to a lot of us.

### A GREAT ACHIEVEMENT

Among the revivals at the Metropolitan this year Norma will stand out prominently because of its immediate success. There was a good deal of doubt in the public mind before this revival as to whether such a work could possibly hold public attention in these modern days. That it has done so is due no doubt in a very large extent to the artists who took the leading roles. The work to modern ears sounds strange, and seems in many places musically insincere and dramatically stupid. But to an artist who could sing the brilliant music with sufficient force and

charm and could conceive and interpret the turgid, absurdly romantic ideas of the story, the work would always be sure to offer rare opportunities. In the hands of such an artist, too, the work, with all its absurdities, could be made clear and lucid enough for public understanding and enjoyment, and the characters, with their impossible emotions, could be made to seem really human and very much on a plane with the characters that are used in drama in our own

## PRO BONO PUBLICO

Announcement was made last week in the MUSICAL COURIER of the formation of a corporation under the name of the Community Concerts Corporation by seven of the leading concert managements of the country. It may be well to refresh the memories of readers of the MUSICAL COURIER by stating that the founders of the new corporation were the Wolfsohn Musical Bureau of New York, Inc., Evans & Salter, Arthur Judson, The Metropolitan Music Bureau, Haensel & Jones, Daniel Mayer, and Loudon Charlton.

The effect of such a union of managers can only be good. It will be possible for them to develop new territory throughout the United States and to greatly enlarge the concert activities in communities where a certain number of concerts are already being given each year.

It has long been a recognized fact that the concert business in small communities throughout the United States has, with a few notable exceptions, never been properly organized, and never has resulted in giving as many concerts as these communities might logically be expected to absorb.

In a very great many cases the only agency actively promoting concert going has been the women's clubs, and although women's clubs have done an enormous amount of good towards providing the people with music and giving the people the desire for music, such work is generally done by a devoted few and is often enough felt to be a rather thankless task. In some cases the women's clubs function excellently; in a great many cases they function only moderately; and in probably a great majority of cases they scarcely function at all. Mr. Coppicus, of the Metropolitan Musical Bureau, chairman of the board of the new organization, was asked what the attitude of the corporation would be toward the women's clubs. His reply was as follows: "If the women's club is operating successfully in any one town we will not go into that town. If the women's club is not operating successfully we will extend our help."

It is obvious that the object of the new corporation is to give help where help is needed—and help is needed nearly everywhere except in the big cities. The men who have associated themselves together in this corporation are all of them concert managers of long and varied experience. They know exactly—better than anybody else—just how many engage-

ments artists have been getting and just how many artists the cities and towns of the United States have been using each year.

Since the concert business began in America there has always been, of course, talk, and talk, and more talk about good times and bad times, about possibilities of getting engagements in some places and the utter impossibility of getting them in others—optimism on the one side, pessimism on the other. It is an endless subject of conversation, discussion and argument.

But until these managers got together no real, definite, nation-wide step was ever made toward stabilization, extension of territory, and the discovery of means by which the absorption limit might be more nearly approached.

The concert business has undoubtedly grown enormously in recent years, thanks to these and other managers, and to the activities of local managers and women's clubs. But it is still very far from what it should be. Outside of a few of our very largest cities it is certain that people do not spend on concert subscriptions one-tenth of what they should logically spend as compared with the amounts that are spent on other pleasures and luxuries. This figure may be too low or too high; opinions may differ as to how much a person should spend on the highest form of pleasure. But it is a fact that only a very small proportion of the people of the United States are being reached by music of the concert sort. There are millions of people in the United States who remain absolutely outside of the concert field. Not until those people are all of them brought into the fold can it be said that the concert business in America has reached its saturation point. Of course advertising in one form or another, promotion in the broadest sense of the word, is the only thing that can ever bring about this result. These people do, all of them, patronize, at least occasionally, some form of musical entertainment. It is therefore certainly possible to educate them into being regular patrons of music, and it is no doubt a fact that the Community Concerts Corporation can and will bring about this result. It will mean more business for everybody, and a good many excellent artists who have been, up to the present time, unable to place themselves in a large way will find their success increased until it is commensurate with their ability.

## What the Jury Thinks

The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in the local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is conducted for the purpose of reproducing some of the contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—The Editor.

### Adam Kuryllo, December 11

HERALD  
... showed technical competence and dexterity, with a tone very good in its lower notes. . . .

SUN  
... playing was predominately scratchy and wiry, and was also marred by impurities of intonation.

### Frances Alda, December 11

WORLD  
... brought out the really beautiful quality of her voice.

HERALD  
There is no use pretending that Mme. Alda's voice possesses the volume, flexibility or timbre of earlier days. . . .

### Beniamino Ricci, December 11

HERALD  
Mr. Ricci sang dramatically and often well.

WORLD  
Beniamino Ricci amused an audience in the Bijou Theater. . . .

### Henri Deering, December 12

SUN  
... was at his best in the Beethoven sonata, playing with a clarity of analysis not academical and a piano tone well controlled.

TELEGRAM  
... provided a workaday, but generally uninspiring exposition of Beethoven's sonata, op. 31, No. 3.

### Ernesto Berumen, December 13

AMERICAN  
Four pieces by Chopin, in which mood and melody were variously illustrated, found Mr. Berumen a sympathetic and sensitive interpreter.

HERALD  
His Chopin was orthodox but did not give an impression of much color and fire.

AMERICAN  
One forgot technique in a performance where mechanism was skillfully hidden behind artistry.

EVENING WORLD  
... playing lucid of structure and able of technique, but also with a rigid and angular style.

### Florence Page Kimball, December 13

EVENING WORLD  
Miss Kimball put forth a real legato and sang smoothly.

TELEGRAM  
... her singing was superficial and legato seldom graced it.

HERALD  
There was some very good singing.

TELEGRAM  
Of what Mme. Kimball fed our ears not a great deal need be said.

### Pauline Danforth, December 13

TIMES  
In this . . . there were passages where she achieved fine effects of tone and color.

WORLD  
... marred by an apparent inability to distinguish between clatter and thunder.

SUN  
As the program . . . advanced the player's small number of hearers warmed to her performance.

TELEGRAM  
... one thing sounded like another and nothing went far to rivet the straying attention.

### Maud von Steuben, December 14

AMERICAN  
Her voice has power and flexibility and she uses it with taste and judgment.

SUN  
Her voice was of a hard rather than soft timbre . . . two much forcing. . . .

EVENING WORLD  
... work showed sensitiveness of feeling. . . .

SUN  
... her interpretative ability was limited.

### Kathleen Parlow, December 14

EVENING WORLD  
The first movement of the Respighi opus gave Miss Parlow her best chance, and she made the most of it, with a verve and breadth that far outshone her later contributions.

TELEGRAM  
Not all the ardor of Miss Parlow's faith, alas! availed to budge this granite mound even a fraction of an inch.

HERALD  
She was ably abetted by Walter Golde at the piano.

TELEGRAM  
Walter Golde had the time of his life and almost punctured the Town Hall roof in the process.

### Die Walküre, December 14 (Metropolitan)

POST  
The first Walküre performance of this season was welcomed . . . by an enthusiastic audience. It was a spirited performance, in many ways exceptional.

JOURNAL  
It takes a good deal of the most German sort of German singing to run any of the music dramas of Wagner's Nibelungen Ring . . . but Die Walküre . . . got enough of it last night very nearly to do the trick.

HERALD  
Mr. Mayr . . . disclosed more and better voice than at any time since he joined the company.

EVENING WORLD  
Mr. Mayr added little to his American repute with the roll of Hunding.

SUN  
Richard Mayr was the Hunding. His impersonation was a fine one.

JOURNAL  
Richard Mayr was sinister enough—even to his voice.

AMERICAN  
Florence Easton's Brünnhilde has taken on histrionic certainty and splendor. . . .

EVENING WORLD  
Mme. Easton's voice . . . struggled in vain with Brünnhilde's heroic music.



## Transatlantic Travelers

(Ship News by the Special Musical Courier Quarantine Reporter)

New York, December 26.—Ignace Paderewski, Harold Bauer, Esther Dale and Pablo Casals arrived on board the White Star liner *Majestic*, each predicting that all over the world 1928 would be a big year in music.

If we'd been offering a prize for the best New Year's story we'd have declared Bauer the winner on the spot. "It is the business of artists to realize that they have to do with a new public," he said. "The spread of democracy is beginning to have the result that thousands of students and working people all over the world now look upon opera and concerts as culture and amusement for everyone, and not for some exclusive strata of society. The idea everywhere is art for all."

Bauer noticed this trend particularly in the small industrial cities of Holland and in Spain during his recent tour. Where concert audiences formerly numbered three or four hundred persons they now number as many thousands, he said.

He noted the same trend in varying degree in England, Belgium and France.

Paderewski was never more enthusiastic—never more full of the joy of living. He played one concert in Zurich during his three months vacation abroad, he said, and returns to keep a promise made two years ago. At that time he had arranged to play a concert at the New Rochelle High School but an attack of the flu and orders from his physician sent him to bed. Now his New Rochelle concert on January 3 will open his season. His schedule includes fifty concerts. Between times, of course, there is his almond ranch at Paso Robles, California, to look after. Ranching isn't always a big paying proposition for a figure in world politics and music, he admitted. "Still," he said, "I have progress to report. My ranch is improving all the time."

Esther Dale went over to London on October 1 and returns for her Hotel Roosevelt series which begins January 7, then Buffalo, Toronto and a tour west. In Paris she went over with Maurice Ravel some of his new works. Ravel is coming over, to arrive about January 5, she stated.

Casals was enthusiastic about the recent successes of his Barcelona Symphony Orchestra. He reorganized the business of the orchestra along American lines by inviting the support of guarantors, he commented, and the plan was an immediate success.

He cited this as one instance in support of the statement made by his friend Bauer. He and Bauer will play together in Cincinnati on January 5. He will be here two and a half months, including five concerts in New York, then he returns for a tour of Germany and central Europe, then home to Barcelona.

Ebbe Braathe arrived on the Stavangerfjord of the Norwegian-American Line after five months in Europe, just in time to catch a train for Houston, Tex., to spend the holidays there with her husband, Prof. Nock of Rice Institute. During September and October she appeared with the Oslo Symphony. This year she plans concerts in New York.

The New York, of the Hamburg American Line, brought in Elena Gerhardt, returning from a two and a half months' tour of the British Isles, including twenty-six concerts and a "celebrity tour" with Alfred Cortot, pianist. Her immediate schedule calls for fifteen concerts in New York and a tour west, and teaching classic German Lieder to a master class of advanced students in New York. On March 3 she sails again for a tour of Spain and Germany.

Elizabeth Fick was a passenger on the New York, returning to Milwaukee after three years of study and concerts in Germany; also Ailsa Craig MacColl, returning to Philadelphia after concerts in London and Berlin and a radio appearance in London.

Powell W. Hoffman, of Cologne, arrived for concerts and

to establish a school for piano students in Milwaukee. Prof. Herman Gruss, pianist of the Conservatory of Music, Zagreb, Yugoslavia, arrived to visit friends in Youngstown, Ohio, and for concerts.

Julian Fuchs, who has been called the "Paul Whiteman of Berlin," also aboard the New York, arrived to engage talent for his Berlin orchestra and for new music. Germany likes jazz, he said, but will not stand for desecration of the classics. He was subjected to all manner of criticism for even playing jazz in Bach Hall, which has come to be considered almost consecrated ground for classical music in Berlin.

Ottavio Scotto, impresario of the opera houses of Buenos Aires, Sao Paulo and Rio de Janeiro, arrived on board the United States liner *Leviathan* after signing a four year contract in Italy to be general manager of the new Royal Opera House in Rome. With the new opera house as a foundation link, he said, Mussolini plans to make Italy the world center of opera. With its "phenomenal" lighting and stage equipment the new opera house is to take precedence over even La Scala, and it is planned to begin with it a world wide affiliation of operas, including at first the operas of South America.

The new opera house opens February 25. Among the American artists already under contract, he said, are Mary McCormick and Frederick Jagel.

Luigi Franchetti, pianist, arrived aboard the *Leviathan*, on his first trip here, for a three months' tour and concerts in Town Hall. Also aboard were Florence L. McPartland, organist, and Florence Martineau, and Paul Ash, of Chicago, who arranged in Berlin to bring to Chicago the German synoposed version of *The Mikado*, which, he predicted, will "start a revolution in show business."

Stasia Ledova, the first American girl dancer to appear at the Paris Opera, which was on September 15, returned from eight months abroad, hoping to reach home, which is Kansas City and Chicago, for the holidays.

Richard Burmeister arrived on the Thuringia for concerts; Heinrich Schlusnus sailed on the Albert Ballin. Bela Rex, Hungarian violinist, arrived aboard the President Harding for a three months' vacation after three years in Paris at La Maisonette Russe without a rest. The President Harding also brought Zoha D'Arcy, who has been away sixteen months, and just won a suit for 100,000 francs in Paris as pay for four months' rehearsals in an opera that failed to open as per contract. Also Rose M. Chappelle, on her way home to Los Angeles.

Bernardino Molinari, maestro of the Augusteo Symphony, of Rome, arrived for his first visit to America aboard the Lloyd Sabaudo liner Conte Biancamano. Asked why he had never visited America before he said it must have been because he had always been so busy on the other side of the ocean. In order to make this visit he cancelled engagements throughout Europe, including "pressing engagements" in Paris, Budapest, Prague, Barcelona and London. He will be here two months, appearing as guest conductor of the St. Louis Symphony and New York Philharmonic. He hopes his next trip over will be soon. The future advance of music in Italy is certain to be very great, he said, because Mussolini is backing all the big programs of extension. Accompanying this great man who built up the Augusteo Symphony, was Fernando Germani, organist of the Augusteo, who will play concerts in New York, Philadelphia and Chicago.

Giulia Brancati was also aboard the Conte Biancamano, coming to sing concerts after her debut and concerts in Europe. C. C. R.

Lotta Madden, conducted the Central Church Choral Club concert, December 21.

Marian Palmer, Sesquicentennial prize winner, sang Anne Page with the Little Theater Opera Company in Brooklyn.

Mme. Elena Rakowska made a sensational debut at the Metropolitan Opera.

Edward Moore has been engaged by the Chicago Musical College to give a series of lectures on musical criticism. W. F. Hoffman has been engaged to conduct the People's Symphony Orchestra of Boston.

### League of Composers' Program

(Continued from page 21)

be the first opportunity to hear a work of Ornstein's since the Philadelphia Orchestra presented his concerto two years ago.

The fifth season of the League's existence finds the organization not only carrying on its old activities but undertaking new ones. With the stage premiere of *L'Histoire d'un Soldat* and the repetition of the *De Falla* puppet play, it continues to present that peculiar genre of composition falling outside the conventional repertoire of opera, theater, or concert hall. Though Europe devotes generous portions of its international festivals to performances of this kind, and while several theaters and personages abroad are identified with such productions, the League is the only American institution which consistently promotes the chamber opera.

The publication of special works, a new undertaking planned for this season, is a development of the League's policy to seek out the unknown composer. From its inception, the League has identified itself with the business of discovering new creative talent. It plans to expand its technic of promoting young composers by ordering or performing works for more than one season, and later publishing an especially worthy piece of music.

The magazine, *Modern Music*, first published by the League in February, 1924, is now a quarterly review of international criticism, which expands in size and scope with each season.

Mrs. Arthur M. Reis is executive director of the League of Composers with Thaddeus Hoyt Ames as treasurer. The Board consists of the following persons: Marion Bauer, Louis Gruenberg, Richard Hammond, Frederick Jacobi,

Minna Lederman, Lazare Saminsky, Alexander Smallens, Alma Wertheim, and Emerson Whithorne.

### Tenth Week at Metropolitan Opera

The Barber of Seville will open the tenth week of the Metropolitan opera season as a matinee, Monday afternoon, January 2, with Galli-Curci (first time this season), Wakefield, Chamlee, Ruffo, Pinza, Malatesta, Paltrihieri and Reschiglian. Bellezza will conduct. Manon Lescaut will be Monday evening's opera with Alda, Alcock, Gigli, Scotti, Didur, Bada, Altglass, Tedesco, Picco, Reschiglian and Ananian. Serafin will conduct. Other operas are: *Cavalleria Rusticana* and *Haensel and Gretel*, on Wednesday evening, the former with Rakowska, Telva, Falco; Lauri-Volpi, DeLuca, with Bellezza conducting, and the latter with Fleischer, Mario, Manski, Wakefield, Alcock, Ryan, Schutendorff, with Bodanzky conducting; *Tannhauser*, Thursday evening, with Jeritza, Telva, Fleischer, Kirchhoff, Schorr (first time this season as Wolfram), Mayr, Altglass, Bloch, Gabor and Wolfe, with Bodanzky conducting; *Lucia di Lammermoor*, Friday evening, with Galli-Curci, Egner, Martinelli, Danise, Pinza, Tedesco, Paltrinieri, and Bellezza conducting; *Die Meistersinger*, Saturday matinee, with Rethberg, Howard, Laubenthal, Bohnen (first time this season as Hans Sachs), Rother, Schutendorff, Meader, Bloch, Bada, Paltrinieri, Altglass, D'Angelo, Tibbett, Cehanovsky, Ananian, Wolfe, Gustafson, and Bodanzky conducting; *Andrea Chénier*, Saturday night, for the benefit of the Italian Hospital, with Rosa Ponselle, Bourskaya, Dalossy, Flexer, Gigli, Ruffo, Didur, Tedesco, Bada, Picco, Gabor, Reschiglian, Cehanovsky, Malatesta, Ananian, and Serafin conducting. At next Sunday night's Opera Concert, Vettori, Corona, Sabiniéva, Bourskaya, Jagel, Kirchhoff, Schutendorff, Rother and Cehanovsky will sing.

Turandot will be given next Tuesday evening at the Brooklyn Academy of Music with Jeritza, Dalossy, Parisette, Flexer, Lauri-Volpi, Basiola, Bada, Tedesco, Ludikar, Cehanovsky and Altglass. Serafin will conduct.

### The Movies

(Continued from page 22)

less work. It is probably because of this that she has won with fame the affection of everyone, from the boy who mops the set, to the director himself. Her own sincerity has given her an appreciative eye for the work of those about her, and her "Thank you" is part of her own little make-up. If for no other reason than these very human ones, we are glad that Marion Davies held a dream of doing Quality Street, for Barrie belongs to those such as she, who have appreciative eyes, and an endless store of "Thank-yous."

The settings of Quality Street are in exquisite taste. And Conrad Nagel is perfect. If the old Christmas spirit has been lost in your town, you will find it on Quality Street, with exquisite sets, and Conrad Nagel.

The overture to Tannhauser opened the program, and the Christmas Revels, "a merry and glittering revue," gave just the right touch to the holiday program. Joyce Coles was the very glittering little dancer.

## Obituary

### Henry Asa Gray

Henry Asa Gray, for over forty years one of the leading musicians of New Bedford, Mass., died there on December 24, in his seventy-ninth year. The deceased was the founder of the Musicians' Union of New Bedford, and owner of Gray's Orchestra.

### Adele Johnson

Mrs. Adele Johnson, wife of R. E. Johnson, the concert manager, passed away on Christmas morning at her home on West End Avenue. Although Mrs. Johnson had been ill for some time, death came unexpectedly. The funeral services were held at Campbell's Funeral Church on December 28.

### Nestor of Vienna's Actors Dead

VIENNA.—Leopold Strassmeyer, Vienna's oldest actor, who created here many of the important roles in Johann Strauss' and Offenbach's operettas, died at the age of eighty-one. He was a Viennese by birth and enormously popular. B.

### Nadir de Lucia

ROME.—Nadir de Lucia, son of the famous tenor, Fernando, died on November 30, at the age of thirty-five, after a serious operation. He was a distinguished composer of songs, and a new opera of his will be performed shortly in one of Rome's principal theaters. D. P.

### Courtice Pounds

Courtice Pounds, famous English light-opera tenor, died in London on December 21, in his sixty-sixth year, after an illness of several months. He was well known to the American public, having appeared here as far back as 1885, when he sang the role of Nanki Poo in the *Mikado* at the Fifth Avenue Theater. He visited this country soon thereafter, appearing in Ruddigore, Princess Ida and other operettas. In 1904 he was in the New York production of *The Duchess of Dantzig*, and in 1914 he had the leading part in *The Laughing Husband* at the Knickerbocker Theater. His success rested chiefly on his portrayal of roles in the operettas of Gilbert and Sullivan.

### John Ferguson Harris, Sr.

John Ferguson Harris, Sr., father of Anna Graham Harris, well known contralto and conductor of the Hackensack, N. J. Women's Choral Club, died after a long illness on December 14. Mr. Harris was president of the Stroudsburg Septic Tank Corporation of Stroudsburg, Pa. He was the son of the late Rev. Mr. Harris, pastor years ago of the North Hackensack Reformed Church. In his youth Mr. Harris had a very fine bass voice. He sang at All Saints' Cathedral in Albany and at old St. Timothy's Church in New York. William R. Chapman, conductor, also used him as soloist a good deal with his various choruses. He is survived by his widow; two daughters, Anna Graham and Katherine B.; and a son, John Ferguson, Jr.

## I See That

May Barron will sing Ortrud in Lohengrin with the Philadelphia Civic Opera Company on January 26.

Benno Moiseiwitsch is to play in New York on January 2, 22, and February 12.

The Berlin Philharmonic Orchestra, Furtwangler conducting, received an enthusiastic reception in London.

Fritz Kreisler is the only recitalist to have played in the Staatsoper, Vienna.

Irene Scharrer delayed her sailing to England in order to appear at the Library of Congress in Washington.

Lawrence Tibbett scored success as Wolfram in *Tannhauser* at the Metropolitan.

The announcement of next summer's European festivals offers food for all tastes.

The house was sold out for Kleiber's appearance with the Philharmonic in Vienna.

William J. Reddick conducted the Merry Wives of Windsor. Sofia Del Campo was honored in Washington, D. C.

American pupils of Tobias Matthay are holding their third annual convention.

Loretta Gagnon won the piano offered as a prize by the Outlet Co. of Providence, R. I.

Walter B. Graham writes an interesting article on the Mystery of Head Resonance.

Monteux conducted the successful premiere of the new Pijper Symphony in Amsterdam.

The wife of R. E. Johnson, musical manager, is dead. Kedroff Quartet made its American debut.

The Rubaiyat has been set to music.

In the continuation of his articles on the Fundamentals of Violin-Playing, George Lehmann discusses Articulation.

Wilhelm Bachaus is winning new triumphs abroad.

Elliott Schenck received an ovation following the performance of his work by the Baltimore Symphony Orchestra.

Frederic Baer broke his record of engagements last season, and is on the way to a new record for this season.

Helene Romanoff's pupils, Princess White Deer, Kathleen Karr and Joyce White, were recently heard in vaudeville.

Virginia C. Pinnero will give her first Carnegie Hall, New York, recital February 18.

## Chicago Apollo Club Gives Messiah

Harrison M. Wild Conducts Organization's Annual Performance—Else Harthan Arendt, Doris Doe, Allen McQuhae and Fraser Gange, Soloists—Francis Macmillen in Recital—Cobina Wright Unusually Interesting—Bush Conservatory Notes—Louise St. John Westervelt Pupils Busy—Chicago Musical College Activities

### FRANCIS MACMILLEN'S RECITAL

CHICAGO.—Violinists of the calibre of Francis Macmillen are none too numerous, for he combines brains and virtuosity. His recital at the Studebaker Theater on December 18 was an occasion for much enjoyment for a large audience, manifested unequivocal appreciation. The Allegro from the Bach E major Concerto was remarkably well played, Goldmark's Concerto in A minor fairly sparkled under Macmillen's fingers and Respighi's Autumnal Poem need seek no finer exponent. Other numbers were by Boulanger, Burleigh and Wieniawski, but these could not be heard.

### MIRIAM FAIRBANK MAKES DEBUT

A program comprising some of the best numbers of the song literature served well to display Miriam Fairbank's pleasant voice, her intelligent use of it and fine enunciation. Mrs. Fairbank is a Chicago society woman, who has done some serious study abroad, and her debut here, at the Playhouse, also on Sunday, was most successful.

### MICHEL WILKOMIRSKI MAKES AMERICAN DEBUT

Making his American debut at the Studebaker Theater on December 18, Michel Wilkomirski, young Polish violinist, created a highly favorable impression. Unusual technique, beautiful tone quality and keen artistic sense are his, and judging from his playing of Paganini, Bach, Szymanowski and Beethoven numbers, he should make a name for himself in this country. Born in Russia, of Polish parentage, Wilkomirski pursued his studies in Paris in the class of Mme. S. Joachim-Chaigneau at the Modern Institute of Violin. He left the Institute only to re-enter as professor after a sensational Paris debut in recital and as soloist with the Pasdeloup Symphony Orchestra. He is now on the

faculty of the American branch of the Modern Institute of Violin recently opened in Chicago.

### COBINA WRIGHT'S UNUSUAL RECITAL

Unique and of unusual interest was the recital which Cobina Wright, soprano, offered before a discriminating audience at the Goodman Theater on December 20. Exceptional personality is an outstanding feature not only in Mrs. Wright's interpretations, but also is reflected in the stage setting and in her mien age costume, making her charming to the eye as well as to the ear. That Mrs. Wright is an artist of taste and perspicacity, desirous of offering something new, was evidenced throughout the recital—in the careful selection of the program, her admirable rendition of it and her artistic costume and picturesque background. She appeals as an artist of individual taste and deep feeling. She was well liked and most enthusiastically applauded.

### APOLLO CLUB'S ANNUAL MESSIAH

There was much to be praised in the Apollo Musical Club's annual performance at Orchestra Hall on December 21, for this choral body once more came into its own. Not for some time has this well known chorus sung as on this occasion, when the tonal balance was excellent and the singing earnest, vigorous and expressive. Conductor Harrison M. Wild had his forces well in hand and his every demand was carried out to the letter.

The choice of soloists for this performance is also a matter for congratulation, for a better quartet than that made up of Else Harthan Arendt, soprano; Doris Doe, contralto; Allen McQuhae, tenor, and Fraser Gange, baritone, would be difficult to imagine. Else Harthan Arendt sang her way into the hearts of the listeners through the sheer beauty of her voice and style. A routine oratorio artist, Mme. Arendt not only knows the traditions, but possesses the necessary qualifications for a successful singer of this difficult art.

Doris Doe's gorgeous contralto was heard to particular advantage and she, too, proved a great favorite with the listeners. Allen McQuhae, he of the beautiful tenor voice, poured forth exquisite tones throughout the evening and thereby added much to the performance. In Fraser Gange, the baritone part had a sympathetic and efficient interpreter. He set forth singing that was both admirable and effective.

### BUSH CONSERVATORY NOTES

Ross Crane, prominent artist and cartoonist, was the guest of the dramatic department at Bush Conservatory on December 15. Mr. Crane gave a delightful talk to the students, relating many of his interesting experiences which he illustrated with colorful sketches, made with enviable ease and skill while he talked.

Mme. Ella Spravka, Bohemian pianist, gave a program for the American Opera Society of Chicago, at the home of Mr. and Mrs. Howard L. Willet, on December 18.

Eugenie Limberg, violinist, student of Richard Czerwony, and Iola Purcell, reader, student of Elias Day, recently gave a group of selections for the club members of the German Old People's Home of Forest Park. The program was presented at the Webster Hotel.

### BUSY LOUISE ST. JOHN WESTERVELT STUDENTS

Two busy artist pupils of Louise St. John Westervelt

### VITTORIO TREVISAN

OF CHICAGO OPERA ASSOCIATION

Vocal Studios:

400 Fine Arts Building, Chicago, Ill. Phone 4109 Wabash

### ISADORE L. BUCHHALTER

PIANO PEDAGOG

Studio: 915 Kimball Hall Building Chicago, Ill.

### THOMAS NOBLE MACBURNIEY VOICE

Full Stage Experience Each Week

608-609 Fine Arts Building, Chicago Phone 8988 Wabash

### Cathryne Bly Utesch

DRAMATIC SOPRANO

8159 Justine Street Chicago, Ill.

### HOWARD WELLS

Pianist and Teacher

"The Pianist's Thumb" and "Ears, Brain and Fingers"

506 Fine Arts Bldg. Chicago, Ill.

### VITALY SCHNEE

PIANIST

3216 Fullerton Ave., Chicago Phone 6258 Albany

### GUGLIELMO SOMMA

Maestro

of La Scala and Chicago Civic Opera. Complete instruction in singing. Studio: 828 Kimball Hall Telephone: Wab. 9688 Appointments on Tuesday and Friday from 3 to 6.

### WALTER SPRY

PIANIST-PEDAGOGUE

COLUMBIA SCHOOL OF MUSIC CHICAGO

### MARIO CARBONI

BARITONE

CONCERT-OPERA-RECITALS

Lyon & Healy Building Chicago, Ill.

who are constantly in demand are Jewel Prosser, contralto, and Virginia Bilk, soprano. Miss Prosser appeared as soloist for the South Gate chapter of the Order of the Eastern Star in October; before the Spanish-American War Veterans in November; for the Mu Iota chapter of Mu Phi Epsilon Sorority Scholarship benefit on December 4; as soloist on an organ program given by George Clark, organist, at Grace Episcopal Church, Oak Park, December 11, and is also soloist at the Grace Episcopal Church in Oak Park.

Miss Bilk has been kept busy with the following dates: October 8, radio program at Grace Presbyterian Church; November 19, Joan d'Arc Club at Stevens Hotel; 24, vaudeville sketch; 29, operetta, Trial by Jury; December 3, program for women's organizations; 13, musicale-tea for Republication organization and 15, gave a popular program at the Republican Hall.

### CHICAGO MUSICAL COLLEGE NOTES

Cleta Johnson, of Lawrence, Kan., organ student of Henry Francis Parks, is now head of the piano and organ department of the Wayland Academy, Beaver Dam, Wis. Miss Johnson has also been active in dedicating several newly installed organs throughout the State of Wisconsin. She recently presented an extensive program on the new "Wonder Kilgen Organ" in the M. E. Church at Beaver Dam, Wis.

Leonard Gay, student of Edward Collins, following his successful appearances with Forrest Lamont and Irene Pavloska, of the Chicago Civic Opera Company, has been engaged for a two week's tour as accompanist and also piano soloist with Os-ke-non-ton, the well known Indian baritone.

Lucille Hrackovic, vocal student of Mabel Sharp Herdian, appeared as soloist on a program given at White River, So. Dak., on December 25 and 26. Hanna Moynihan, appeared as soloist in a special service at St. Vincent's Church, Chicago, on December 25. Miss Moynihan is also a pupil of Mrs. Herdian.

Walter Willilinganz, artist student of the College, has been made director of the violin department and director of the orchestra at Findlay College, Findlay, O.

Isidor Plotkin, violinist, another pupil of the College, was made principal second violinist of the Chicago Symphony Orchestra.

Edward Collins, of the piano faculty, gave a recital at Joliet, Ill., on December 7.

Max Cahn, violinist, student of Leon Sametini, made his first concert appearance at the Y. M. C. A. on December 20.

JEANNETTE COX.

### Dr. Rodzinsky Conducts Otello

Artur Rodzinsky, assistant conductor of the Philadelphia Orchestra, conducted a recent performance of Verdi's Otello given by the Pennsylvania Grand Opera Company in the Philadelphia Metropolitan Opera House, and won many plaudits for his work. The Philadelphia Public Ledger stated that the evening represented "one of the best operatic presentations, judged by any standards, that has been given in this city for a long time. The critic of that paper further declared that Dr. Rodzinsky and 'his splendid work contributed as much to the success of the performance as any of the principals. . . . Despite the fact that he had not had a full orchestral rehearsal with the principals and had gone over only a part of the score with the orchestra, the performance was unusually smooth. . . . The detail of the orchestration was clearly brought out and the accompaniment was well adjusted in balance to the voices throughout." The Philadelphia Record noted that "his presentation of the score throughout marked a master hand. His part in the brilliancy of the occasion was of capital importance."

### Liszniewska Pupils Heard with Orchestra

Two of Mme. Liszniewska's artist-pupils have been engaged to play with prominent orchestras this season. Marion Wilson Haynie, one of the best known pianists of Columbus, Ohio, is to be the soloist at the symphony concert on March 20 in that city, playing the Tchaikowsky concerto with the Detroit Symphony Orchestra under the direction of Ossip Gabrilovitch. On February 26 Selma Davidson, who has been studying with Mme. Liszniewska during the past three years, is engaged to play the Liapounoff E flat minor concerto at the last popular concert of the Cincinnati Symphony Orchestra under the baton of Vladimir Bakaleinikoff, new assistant conductor.

Two other pupils of Mme. Liszniewska—Arthur McHoul and Margaret Squibb—are to appear with the orchestra of the Cincinnati Conservatory of Music during the new year.

### Christmas Music at Institute of Musical Art

A Christmas program was given by the students in the Preparatory Center of the Institute of Musical Art on December 17 in the auditorium of the Institute. There were Christmas carols, piano and string quartet numbers, and, perhaps most important, selections by the "toy orchestra," including folksongs, a gavotte and an Irish jig.

### BARONESS OLGA VON TURK ROHN

PRIMA DONNA SOPRANO

VOICE PEDAGOG

12th Floor, Kimball Building, Chicago, Ill.

### BRILLIANT-LIVEN

MUSIC SCHOOL

PIANO-VIOLIN-HARMONY

Studios: 820 Kimball Bldg.—1956 Humboldt Boulevard, Chicago

### GORDON CAMPBELL

PIANIST-ACCOMPANIST-COACH

Repertoire for Vocalists and Instrumentalists

CHICAGO MUSICAL COLLEGE Home Phone: Edgewater 8921

### GORDON STRING QUARTET

JACQUES GORDON CLARENCE EVANS JOHN WEICHER RICHARD WAGNER

1st VIOLIN VIOLA 2d VIOLIN CELLO

Management: Gordon String Quartet, Orchestra Hall, Chicago

## FRANCESCO DADDI

Of Chicago Opera Association  
SPECIALIST IN VOICE PLACING—FUNDAMENTARY TRAINING FOR BEGINNERS—COACHING FOR OPERA AND RECITALS.  
726 Fine Arts Building, Chicago, Ill. Harrison 5755

## Bush Conservatory

EDGAR NELSON  
President

EDGAR A. BRAZELTON  
Vice-President

Unexcelled Advantages in All Branches of

**Music Dramatic Art  
Languages**

STUDENTS MAY ENROLL AT ANY TIME

School Open Throughout Entire Year. Special  
Summer Courses. Dormitories. Rates Reasonable.

MANY FREE ADVANTAGES

Write Now for Catalog

M. C. SCHWENKER, Secretary  
839 North Dearborn St., Chicago

## Mr. and Mrs. HERMAN DEVRIES

The Art of Singing—Opera—Oratorio—Recital

STUDIOS

528 FINE ARTS BLDG., CHICAGO  
Telephone Wabash 3765  
1548 CONGRESS HOTEL, CHICAGO  
Telephone Harrison 3800

## GEORGIA KOBER

Distinguished American Pianist and President  
SHERWOOD MUSIC SCHOOL :: FINE ARTS BLDG. :: Chicago, Ill.

## EDGAR NELSON

Coaching, Oratorio and Vocal Repertoire  
BUSH CONSERVATORY 839 North Dearborn St., Chicago

## OUMIROFF

FAMOUS BARITONE OF  
PARIS AND LONDON  
Master of the Art of Breathing, Builder of Many Famous Voices  
Eminent authority on the art of  
Lieder Singing and Grand Opera

510 Fine Arts Building,  
Chicago, Ill.

### EDOUARD

## COTREUIL

Leading Bass-Baritone Chicago Civic Opera Company

## EDWARD COLLINS

Pianist—Composer—Conductor

64 East Van Buren Street, Chicago, Ill.



## Della Samoiloff Makes Hit in Debut as Santuzza—

Marcoux in New Role—Rene Maison Makes Debut in Faust to the Marguerite of Edith Mason—Mary Garden in Jongleur—Leone Kruse, Anseau and Montesanto in Tosca

CAVALLERIA RUSTICANA AND GIANNI SCHICCHI, DECEMBER 17 (EVENING)

CHICAGO.—Della Samoiloff made her debut as Santuzza in Mascagni's Cavalleria in a manner so entirely to her credit as to predict for this young woman a very successful career in her chosen profession. The role of Santuzza requires strong lungs and it was discovered that the newcomer has not only a beautiful dramatic soprano voice, but what is more, she has been taught how to use it to best advantage. True, here and there, Miss Samoiloff forgot that the acoustics of the Auditorium are among the best to be found in any theater or concert hall the world over and she sang too loudly but generally she modulated her voice to fit the action.

At present she makes her strongest appeal through her vocal resources. The voice is even in all registers, uncommonly beautiful and voluminous and when one realizes that Miss Samoiloff is a youngster, her achievements on this memorable night were really stupendous. Miss Samoiloff is a born actress. She knows the stage; and indeed her first appearance was more that of a routinized singer than of a debutante. If her vocal technique is in advance, it is probably due to the careful training she has received and has given to the voice. Her success had every earmark of a personal triumph.

The newcomer had the good fortune to have for a vis-a-vis, Forrest Lamont, who sang Turiddu with telling effect and who helped Miss Samoiloff by telling her what to do when necessity demanded.

Very good singing must be reported for the Mama of Maria Claessens and very poor for Lorna Doone Jackson, cast as Lola. We have heard singers sing below pitch, yet Miss Jackson this season has won the palm for that error. She was fully half a tone off when she made her appearance on the stage and the number, begun off stage, was not any better sung when she faced the audience. Defrere is always at his best as Alfio.

In Gianni Schicchi, the main features were the acting of the title role by Giacomo Rimini and the beautiful singing of Eide Norena.

BARBER OF SEVILLE, DECEMBER 18 (MATINEE)

The Barber was repeated with a different Basilio than the regular titular of the role here. Vanni-Marcoux, one of the most versatile actor-singers now before the public, was entrusted with the part. If memory serves right, he sang Basilio in Parma in the days when Bonci and Tetrizini were in that Italian city singing, respectively, Almaviva and Rosina; and if we are correct, the Italian-French baritone made a hit. This should be enough, as in Parma they know their Rossini and how it must be sung and acted. He brought to his impersonation of the role on the Auditorium stage many new details that made the part most interesting. True, those details may not be new in other localities, but they were new here.

The Basilio of Vanni-Marcoux is grotesque, a Spanish caricature that could have for its vis-a-vis the singer's own impersonation of Don Quixote, another Spaniard immortalized by Cervantes and made famous to opera-goers by the same Vanni-Marcoux. His success was emphatic.

The balance of the cast was uniformly fine. Tito Schipa reaped salvos of applause after his various arias. Rimini "stopped to show" after the Largo al factotum. Little Toti Dal Monte, in glorious voice, made another palpable hit as Rosina, being feted to the echo throughout the afternoon and receiving the most spontaneous demonstration of her American career. Then there was also the superb delineation of the role of Don Bartolo by Vittorio Trevisan, and to add eclat, Maria Claessens sang the role of Bertha.

MONNA VANNA, DECEMBER 19

The same quartet that rode to fame in Monna Vanna reappeared at the first repetition of the opera: Fernand Anseau, Mary Garden, Vanni-Marcoux and Edouard Cotreuil divided first honors.

TRAVIATA, DECEMBER 20

The last performance this season of Traviata gave another opportunity to hear several favorite singers, who had the distinct honor of opening the 1927-28 season last month. Muzio, Schipa, Bonelli and Polacco were acclaimed throughout the performance.

FAUST, DECEMBER 21.

Rene Maison, a Belgian tenor new to this country, made his first bow to an American audience in the title role of Gounod's ever popular Faust. From the first tone that the tenor uttered to the prologue, it was manifest that the Chicago Civic Opera had secured a singer of no small attainment. The voice is meaty, of beautiful quality and as indicated in the Salut Demeure, it can soar to the highest altitudes with ease; the high C, taken à la Italian (full throated) and not à la French—that is to say, falsetto—added materially in making his success emphatic. The public responded with prolonged applause to Maison's delivery not only of that difficult aria, but throughout the evening it buoyantly manifested its pleasure. Maison is over six feet tall, well proportioned, very young, and his appearance won him many admirers among the gentle sex, which, after all, commands in operatic matters. It would be incorrect not to single out the fact that here and there the new tenor committed musical errors; and if those mishaps are mentioned, it is solely as a matter of record, as, no doubt, Maison will grow in his art and his shortcomings will soon be forgotten.

Edith Mason's singing of Marguerite could well be taken as a model. Here is a singer who does not commit musical errors. She always sings true to pitch, gives full value to each note, breathes at the right moment and really, to hear her, is a joy as one is never afraid that a poor tone will mar an otherwise remarkable performance. Mason looked ravishing to the eye and was the heroine of the night.

Vanni-Marcoux is incontestably one of the most interesting actor-singers on the stage. A big personality, a man of brains, he always finds something new in a role. Even since last season, he has discovered new possibilities in the role of Mephisto and if only one of them is mentioned here, it serves as an example of the cleverness of this artist. You remember in the garden scene when Faust, at the close of the act, throws himself in the arms of Marguerite standing

at the window, and Mephisto, in true devil fashion, shouts a few Satanic laughs as the curtain comes down. Now, after all the years that this opera has been presented, Marcoux has found the true ending for that scene. He makes old Dame Marthe enter the garden of Marguerite from the street, probably to spend the night with her charge, and seeing her enter, Mephisto raises his cloak so that she cannot see a scene that would bring blushes to her face and then Mephisto goes towards her, takes her arm and as the curtain comes down, walks off the stage with her, leaving to the imagination of the public what will transpire between the devil and the widow. A small detail, but it went over big and made the garden scene the climax of the performance. Marcoux was in glorious voice and, as ever, his song suited the action perfectly.

Desire Defrere is always excellent as Valet and the same praise can be set down for the Dame Marthe of Maria Claessens.

How happy would Gounod have been if from the regions in which the immortals rest, he heard his music sung as it was on this occasion, not only on the stage, but also by the orchestra, which under the leadership of Polacco gave a brilliant account of itself to the great enjoyment of those who still revel in the melodies contained in the old score.

LE JONGLEUR DE NOTRE DAME, DECEMBER 22

Admirable is not the only adjective that we could find in our vocabulary, but it is the one that fully expresses our views concerning Jean, the Juggler of Notre Dame, as sung and acted by Mary Garden.

It is not gentlemanly to revert to Mary Garden's age. She has none. Art is art and Garden makes one believe that she is eighteen if the part so requires; and that is exactly what she does in The Juggler, a part in which she still reigns supreme. You may or may not like Garden, but you must realize that she is in a class by herself. She does not fear competitors. She has none. Her Jean is a big achievement of a singer who has been a glory to the stage, and the huge success she scored was well deserved. Garden jumped around on the stage as though she were in her teens and let it be said here, she was not out of breath. The same could not be set down in reviewing the work of some of our very young ballerines, who pant whenever they exert themselves. Garden, a true public servant, has taken excellent care of herself. That moon or sun baths are healthful, we do not know, but what is certain is that her Jean has the same youthful appearance today as it had when Garden, in the days of the Manhattan, made New Yorkers acquainted with the opera.

With Garden on the stage and Polacco in the orchestra pit, Massenet's work received exemplar treatment. As ex-

cellent as was Garden with her role, as wonderful was Polacco with the stick. They shared equally in the triumph of the night.

Of the other roles that of the Prior was best rendered by the French basso, Edouard Cotreuil. Here is an artist and a singer. He made a deep and lasting impression.

MADAME BUTTERFLY, DECEMBER 24 (MATINEE)

Butterfly was repeated with Mason exquisite in the title role.

TOSCA, DECEMBER 24 (EVENING)

The performance of Tosca, given with a new cast as far as the title role and that of Cavaradossi are concerned, will be reviewed in the next issue of this paper. Leone Kruse appeared for the first time as Tosca, Fernand Anseau reappeared as Cavaradossi and the Scarpia was Montesanto. Let us not forget that Trevisan was the Sacristan.

RENE DEVRIES.

### Chalfant in Opera Abroad

Lucille Chalfant, coloratura soprano, sailed for Europe on the Minnewaska on December 17 to fulfill a series of operatic and concert engagements abroad. She will open her season at the Liege Royal Opera on December 26 with a performance of Lakme, and later will be heard in Traviata, Lucia and other operas with the same company. On January 14, she will open the opera season at Nice, her appearance there to be followed by engagements in Bordeaux, Lyons and Marseilles. Early in the spring Miss Chalfant will begin a continental concert tour under the management of Dr. De Koos, and will appear in the principal cities of Germany, Holland, Belgium, Scandinavia, Austria and Hungary. She has been booked for opera appearances in France during the fall of 1928, and will return to America for a concert tour in January, 1929.

During Miss Chalfant's tour of America during October and November of this year, she fulfilled fifteen engagements in the middle west, and was heard with the Syracuse Symphony, appeared as soloist at the Biltmore Morning Musicales, the Plaza Musicales, and in the series of all-star concerts at the Capitol Theater, New York.

### Ovation for Schenck

Elliott Schenck's tone poem, In a Withered Garden, received an ovation when given on December 11, by the Baltimore Symphony Orchestra, under Gustave Strube's direction. A letter from Frederick R. Huber, municipal director, says in part: "I was sorry you were not with us, for your composition received an ovation that would certainly have warmed your heart." The Baltimore press was most laudatory, some excerpts from which will appear in a later edition of the MUSICAL COURIER.

Fritz Busch, now conducting the New York Symphony Orchestra, writes: "I consider the work full of imagination, written with a rare technic. It would be a pleasure to me to perform this work at one of my concerts."



## BENNO MOISEIWITSCH

One of the Greatest Living Pianists

Appearing in a series of three Pianoforte recitals, devoted to  
Classical, Romantic and Modern Composers

Town Hall, Monday Afternoon, January 2nd, Sunday Afternoon,  
January 22nd, Sunday Afternoon, February 12th, at 3 o'clock

Mr. Moiseiwitsch says of the

## Mason & Hamlin

Pianoforte, which he uses exclusively:

"It is incomparable among instruments"

MASON & HAMLIN CO

BOSTON

NEW YORK

## Where They Are To Be

As Announced

**BACHAUS, WILHELM**  
Jan. 13, Vienna  
Jan. 21, Vienna  
Jan. 28, Vienna  
Feb. 6, Fiume  
Feb. 9, Turin

**BAKRON, MAY**  
Jan. 16, Newark, N. J.  
Feb. 13, Hamilton, N. J.

**BAUER, HAROLD**  
Feb. 7, Saginaw, Mich.

**BENJAMIN BRUCE**  
Jan. 18, Utica, N. Y.  
Jan. 24, Detroit, Mich.

**BENNECHE, RITA**  
Jan. 22, Chicago, Ill.  
Feb. 26, Reading, Pa.

**BLOCH, ALEXANDER AND BLANCHE**  
Jan. 27, New Haven, Conn.  
Feb. 24, New Haven, Conn.

**BONELLI, RICHARD**  
Jan. 10, Kansas City, Mo.

**CHALIAPIN, FEODOR**  
Feb. 23, Ann Arbor, Mich.

**CHEMET, RENEE**  
Jan. 16, Tulsa, Okla.

**CLAUSSEN, JULIA**  
Mar. 6, Birmingham, Ala.

**CRAIG, MARY**  
Feb. 7, Paterson, N. J.

**D'ARANYI, YELLY**  
Jan. 5, Buffalo, N. Y.  
Jan. 9, Havana, Cuba  
Jan. 12, Havana, Cuba  
Jan. 20, Baltimore, Md.  
Jan. 23, Hollidaysburg, Pa.  
Jan. 26, Lewisburg, W. Va.  
Jan. 30, Concord, N. H.

**DEEGAN, MABEL**  
Jan. 19, Newark, N. J.

**DE GOGORZA, EMILIO**  
Feb. 2, Rochester, N. Y.  
Feb. 9, Rochester, N. Y.

**DE HORVATH, CECILE**  
Feb. 25, Boston, Mass.

**DE NAULT, JOANNE**  
Jan. 2, Binghamton, N. Y.  
Feb. 3, Hollidaysburg, Pa.  
Feb. 8, Portland, Me.

**DOE, DORIS**  
Jan. 1, Chicago, Ill.  
Jan. 2, Winnetka, Ill.

**EASTON, FLORENCE**  
Feb. 2, Rochester, N. Y.

**ELLIS, HARRIET**  
Feb. 27, Palm Beach, Fla.

**ELLERMAN, AMY**  
Jan. 19, Elmira, N. Y.  
Feb. 5, Lawrenceville, N. J.

**ELSHUCO TRIO**  
Mar. 14, Tulsa, Okla.

**ELWIN, ROBERT**  
Jan. 11, Albany, N. Y.

**EBANIZ, JOSE**  
Jan. 7, Habana, Cuba  
Jan. 16, Warren, O.  
Jan. 22, Dixon, Ill.  
Jan. 24, Keokuk, Ia.  
Jan. 30, Bay City, Mich.

**GALLI-CURCI, AMELITA**  
Mar. 5, Tulsa, Okla.

**GIANNINI, DUSOLINA**  
Jan. 5, Rochester, N. Y.  
Feb. 23, Hamburg, Germany

**GOLDSAND, ROBERT**  
Feb. 7, Paterson, N. J.

**GRAINGER, PERCY**  
Jan. 2, Quincy, Ill.

**HART HOUSE STRING QUARTET**  
Jan. 12, Toronto, Canada  
Jan. 13, Montreal, Canada  
Jan. 15, Boston, Mass.

**HEIFETZ, JASCHA**  
Jan. 1, Rochester, N. Y.

**HESS, MYRA**  
Jan. 4, Washington, D. C.  
Jan. 6, Baltimore, Md.  
Jan. 9, Havana, Cuba  
Jan. 12, Havana, Cuba  
Jan. 18, Poughkeepsie, N. Y.  
Jan. 22, Indianapolis, Ind.  
Jan. 24, Oberlin, O.  
Jan. 26, Washington, D. C.  
Jan. 30, Chicago, Ill.  
Feb. 13, Ann Arbor, Mich.

**HOFMANN, JOSEF**  
Apr. 15, Boston, Mass.

**HOROWITZ, VLADIMIR**  
Mar. 20, Richmond, Va.

**HOSS, WENDALL**  
Jan. 15, Chicago, Ill.

**JEAN, DAISY**  
Dec. 30, Havana, Cuba

**JOHNSON, EDWARD**  
Jan. 4, Utica, N. Y.  
Jan. 22, Brockton, Mass.

**KIPNIS, ALEXANDER**  
Dec. 30, Cleveland, Ohio

**KOCHANSKI, PAUL**  
Jan. 18, Ann Arbor, Mich.  
Jan. 31, Richmond, Va.

**KEENER, SUZANNE**  
Jan. 5, Montreal, Can.

**LAUBENTHAL, RUDOLF**  
Jan. 5, Hamilton, N. Y.

**LENOX STRING QUARTET**  
Jan. 6, Hamilton, N. Y.  
Jan. 10, Hartford, Conn.  
Feb. 4, Iowa City, Ia.  
Feb. 28, Lewisburg, W. Va.

**LESLIE, GRACE**  
Jan. 22, St. Louis, Mo.

**LEVITZKI, MISCHA**  
Jan. 3, Milan, Italy  
Feb. 19, Amsterdam, Holland  
Mar. 9, Madrid, Spain  
Apr. 12, Helsingfors, Finland.

**LEWIS, MARY**  
Feb. 20, Boston, Mass.

**LONDON STRING QUARTET**  
Feb. 12, Norfolk, Va.  
Feb. 14, Trenton, N. J.

**MAIER AND PATTISON**  
Jan. 9-16, Kansas City, Mo.  
Jan. 23, Milwaukee, Wis.  
Feb. 3, Springfield, Ill.  
Feb. 6, Muskegon, Mich.  
Feb. 13, Birmingham, Ala.  
Feb. 16, Evansville, Ind.  
Feb. 20, Pittsburgh, Pa.  
Feb. 24, Columbus, Ohio  
Feb. 27, Baltimore, Md.  
Feb. 28, Philadelphia, Pa.

**MARIANNE KNEISEL STRING QUARTET**  
Feb. 16, Huntington, Ind.  
Feb. 17, North Manchester, Ind.

**MELIUS, LUELLA**  
Jan. 3, Milwaukee, Wis.  
Jan. 6, Joplin, Mo.  
Jan. 12, Portland, Ore.  
Jan. 21, Washington, D. C.  
Feb. 20, Louisville, Ky.  
Mar. 27, Akron, Ohio

**MENTH, HERMA**  
Jan. 15, Hanover, N. H.

**MIDDLETON, ARTHUR**  
Jan. 12, Meadville, Pa.  
Apr. 19, Portland, Ore.

**MILLER, MARIE**  
Feb. 24, Hamilton, N. Y.

**MORTIMER, MYRA**  
Jan. 19-20, Los Angeles, Cal.  
Feb. 5, Cincinnati, Ohio  
Feb. 15, Boston, Mass.  
Feb. 15, Bridgeport, Conn.

**MUNZ, MIECZYSLAW**  
Jan. 22, Lexington, Ky.  
Jan. 28, St. Louis, Mo.  
Jan. 29, St. Louis, Mo.  
Jan. 30, Oskaloosa, Iowa  
Jan. 31, Baldwin, Kans.

Feb. 7, Paterson, N. J.  
Feb. 14-15, Toronto, Can.  
Mar. 4, Dayton, Ohio  
Mar. 16, Somerville, N. J.

**NADWORNEY, DEVORA**  
March 6, Washington, D. C.

**NIEMACK, ILSE**  
Jan. 18, Utica, N. Y.  
Jan. 24, Detroit, Mich.

**N. Y. PHILHARMONIC SOCIETY**  
Jan. 4, Richmond, Va.

**N. Y. STRING QUARTET**  
Jan. 18-31, incl., Palm Beach, Fla.

Feb. 9, Owensboro, Ky.  
Feb. 10, Murray, Ky.  
Feb. 13, Ashland, Ky.  
Feb. 15, Bluefield, W. Va.  
Feb. 17, Westfield, N. J.  
Feb. 23, Peoria, Ill.  
Feb. 24, Racine, Wis.  
Feb. 25, Lake Forest, Ill.  
Feb. 26, Dixon, Ill.  
Feb. 27, Aurora, Ill.  
Feb. 28, Keokuk, Iowa  
Mar. 2, Aurora, Minn.

**N. Y. SYMPHONY ORCHES-TRA**  
Feb. 1, Ann Arbor, Mich.

**ONEGIN, SIGRID**  
Feb. 9, Richmond, Va.

**PADEREWSKI, IGNACE**  
Jan. 3, New Rochelle, N. Y.  
Jan. 5, Orange, N. J.  
Jan. 23, Richmond, Va.

**PATTON, FRED**  
Jan. 31, Mamaroneck, N. Y.  
Apr. 2-3, Detroit, Mich.

**PETERSON, MAY**  
Jan. 9, Texas

**PONSELLE, ROSA**  
Apr. 2, Richmond, Va.

**POWELL, JOHN**  
Mar. 5, Marion, Ala.

**RABINOVITCH, CLARA**  
Feb. 23, St. Charles, Mo.

**RAYMOND, GEORGE PERKINS**  
Feb. 24, Hamilton, N. Y.

**ROBERTS, EMMA**  
Mar. 2, Sweetbriar, Va.

**ROMA, LISA**  
Apr. 12, Philadelphia, Pa.

**ROSENTHAL, MORIZ**  
Feb. 2, Rochester, N. Y.

**SAMPAIX, LEON**  
Mar. 4, Boston, Mass.

**SAMUEL, HAROLD**  
Jan. 4-5, Cleveland, Ohio  
Jan. 12, Montreal, Can.

**SIMONDS, BRUCE**  
Jan. 13, Saratoga Springs, N. Y.  
Feb. 2, Newport, R. I.  
Feb. 11, Lakeville, Conn.  
Feb. 21, Newport, R. I.  
Mar. 4, Middletown, Conn.  
Mar. 15, New Haven, Conn.

**SMITH, ETHELYNDE**  
Jan. 7, Radford, Va.  
Jan. 11, Leavenworth, Kan.  
Jan. 16, Pocahontas, Ia.  
Jan. 19, Seattle, Wash.  
Jan. 25, McMinnville, Ore.  
Jan. 31, Palo Alto, Cal.  
Mar. 12, Pueblo, Col.

**SPALDING, ALBERT**  
Jan. 16, Daytona Beach, Fla.

**ST. OLAF LUTHERAN CHOIR**  
Jan. 26, Ann Arbor, Mich.

**SUNDELIUS, MARIE**  
Mar. 17, Montevideo, Ala.

**SWAIN, EDWIN**  
Feb. 8, Providence, R. I.  
Mar. 27, Atlantic City, N. J.

**SZIGETI, JOSEPH**  
Jan. 1, Philadelphia, Pa.

**TOVEY, DONALD FRANCIS**  
Jan. 7, Boston, Mass.  
Jan. 20, Wolfville, N. S.

**VREELAND, JEANNETTE**  
Mar. 27, Baldwin, Kans.  
Mar. 29, Oskaloosa, Ia.  
Apr. 2-3, Detroit, Mich.  
Apr. 12, Minneapolis, Minn.  
Apr. 13, St. Paul, Minn.

**WERRENATH, REINALD**  
Jan. 1, Buffalo, N. Y.  
Jan. 17, Geneseo, N. Y.  
Mar. 27, Richmond, Va.  
Apr. 2-3, Detroit, Mich.  
Apr. 5-7, Detroit, Mich.  
June 3, Providence, R. I.

**WEISBORD, MISCHA**  
Jan. 10, New Rochelle, Conn.  
Feb. 6, Chambersburg, Pa.  
Feb. 13, Newburgh, N. Y.

**WELLS, PHRADIE**  
Mar. 3, Atlantic City, N. J.  
Mar. 7, Hamilton, N. Y.  
Mar. 20, Springfield, Ill.

**ZIELINSKA, GENIA**  
Jan. 29, Albany, N. Y.

### Carrie Burton Overton's Piano Recital

Carrie Burton Overton, pianist, made considerable reputation as soloist for various New York clubs as "Carova," and followed this good beginning with a recital at Landay Hall, New York City, on December 17. Never has the



CARRIE BURTON OVERTON

writer heard a pianist of the negro race offer the public a more dignified and enjoyable program, including as it did the A flat major Ballade (Chopin), Love's Awakening (Moszkowski), A Love Dream (Liszt), and smaller pieces by Jensen, Scott, Dett and Rachmaninoff. There were also pieces for two pianos, including the Arensky suite and Saint-Saens' Danse Macabre, played with Prof. Riesberg. The young woman played from memory with poetic appreciation, much brilliancy and intellectual understanding; she is thoroughly sincere and earnest, and held the close attention of the large audience. Winifred Watson, soprano, sang songs by Bohm and Novello with expressive voice of lovely quality, Andrades Lindsay playing first class accompaniments. In the audience was Harry Burleigh.

### Burmeister in America

Richard Burmeister, who arrived in New York, December 20, on the Thuringia of the Hamburg-American Line, has just finished a concert tour in Italy, closing with a recital in the venerable Liceo Benedetto Marcello in Venice. He will make a four months' concert tour in America beginning in the West. During the coming summer Mr. Burmeister will instruct a master class in Bayreuth, Germany, where the Wagner Festivals will take place in July and August, 1928.

### Ethelynde Smith Delights Audience

Following a recent recital by Ethelynde Smith under the auspices of the Woman's Club of Hampton, Va., the Newport News Daily Press contained the following comments in an article under the heading "Ethelynde Smith Delights Hampton Audience: "Ethelynde Smith, one of the leading sopranos of the American concert stage, last night charmed

and delighted . . . in one of the most pleasing song recitals heard here in some time . . . She possesses an unusually strong, sweet voice, which she masters with perfect control, while her enunciation was as perfect as her voice. It was a genuine musical treat for everyone who heard the recital . . . Many in the audience declared that it is seldom that one has the opportunity of hearing such rare interpretations of songs in English as those given by Miss Smith."

### Wolfsohn Musical Bureau Announcements

Artists under the management of the Wolfsohn Musical Bureau of New York, Inc., either have arrived or are due in America this week to fulfill concert engagements are Florence Austral, dramatic soprano; John Amadio, flutist; Nikolai Orloff, Russian pianist, and the London String quartet. Miss Austral has just completed a tour of England.

The Wolfsohn Bureau has booked the spring series of concerts given in the Hotel Chalfonte at Atlantic City, N. J., under the direction of Adrian Phillips of the Chalfonte-Haddon Hall management. These concerts will take place on Saturday evenings during March, and artists to appear on the first program will be Reinald Werrenrath, baritone; Phradie Wells, soprano, and Herbert Carrick, pianist. The second concert will offer Jeanne Gordon, contralto; John Corigliano, violinist, and Arthur Hackett-Granville, tenor. Other artists to appear on later programs are Lea Luboshutz, violinist; Betsy Lane Shepherd, soprano, and Robert Steel, tenor, who are scheduled for March 17; Mary Lewis, soprano; Ellmer Zoller, pianist, and Phyllis Kraeuter, cellist, scheduled for March 24; Maria Kurenko, coloratura; Nikolai Orloff, pianist, and William Gustafson, bass-baritone, who will give the final concert.

### Meisle With Philadelphia Civic Opera

The Philadelphia Civic Opera Company will present Kathryn Meisle as Azucena in Il Trovatore on January 5 at the Metropolitan Opera House, Philadelphia. Miss Meisle is a Philadelphia girl who has become well known as a concert artist and also as a member of the Chicago Civic Opera Company. This will be her first appearance in Philadelphia in opera, although she has been heard in that city with success in concert. The remainder of the cast for the January 5 performance includes Alma Peterson (also of the Chicago Opera), Helen Botwright, Judson House, Ivan Ivantsoff, Nino Mazzeo and Pierino Salvucci. Other operas to be given in January are L'Amore dei Tre Re, sung in Italian, January 12, and Lohengrin, sung in English, January 26.

### Birthday Luncheon for Didur

A birthday luncheon for Adamo Didur, Metropolitan Opera basso, was given at the Hotel Plaza last Monday afternoon by his lifelong friend, Joseph Landau. Fifty guests gathered to do honor to the popular artist. Among the musical persons were Giuseppe Bamboschek, William Thorne, Dr. Marafioti, Ellen Dalossy, Leon Rothier, Mr. and Mrs. Fortune Gallo, Cesare Sturani, Marie Rappold, Leonard Lieblich, Alexander Lambert, Mr. and Mrs. Sigmund Spaeth, Giuseppe De Lucca. The speakers included Messrs. Landau, Gruszka (Polish Consul General), Leonard Lieblich, Fortune Gallo, Leon Rothier, Giuseppe De Lucca, Sigmund Spaeth, and Mrs. Helen Fountain.

### PARIS STUDIOS

**BYRNE STUDIOS** for Opera, Oratorio, Concert gave 20 Operas in France during past season  
Complete staff of instructors  
**JOHN FRANCIS BYRNE, Director**  
(Recommended by Jean de Reszke)  
157 Foubourg, St. Honore, Paris

### JOHN HEATH

**PIANIST**  
Studio, 45 rue des Acacias, PARIS, May until January  
Villa Martine, Beaulieu sur Mer, France, January until May

**AMERICAN SOPRANO**  
In America 1927-28  
Address care Musical Courier  
113 West 57th St., New York City

### VOICE

165 West 74th St.,  
New York City  
Telephone Endicott 9677

### SOPRANO

Chicago Grand Opera Company,  
Cincinnati Grand Opera Company,  
Philadelphia Civic Opera.

# MYRNA SHARLOW

# MORRIS GABRIEL WILLIAMS

# ALMA PETERSON

Private Address: 3020 Sheridan Road, Chicago, Ill.

### VIOLIN CLASS LESSONS FOR BEGINNERS

## JACOB GEGNA

VIOLINIST AND TEACHER OF MANY KNOWN ARTISTS including SAMMY KRAMER, ISSAY LUKASHEVSKY, HELEN DEWITT JACOBS, OLCOTT VAIL and others

Exponent of Prof. Auer's Method

### OFFERS AN OPPORTUNITY

for beginners who cannot afford fees for private lessons to receive expert tuition including correct position, tone, technique, etc., at the lowest possible rate of \$2.00 per one hour class lesson.

ALL CLASS LESSONS GIVEN PERSONALLY BY MR. GEGNA

Write or phone for consultation and audition  
STUDIO, 246 WEST 73rd STREET Tel. Endicott 6776



**Frederick Jagel's Wish Realized**

Three summers ago the writer heard a performance of Lucia at the Dal Verme in which the tenor, an American boy, walked away with all honors. After the performance, we met Frederick Jagel (for it was he) and learned that he had formerly sung at the Rialto, Rivoli, and other movie houses along Broadway, before going to Italy. Prior to then, when we heard him in Milan, Mr. Jagel had been touring the little opera houses of Italy in which he always made a fine impression, and then, step by step, he was engaged for the larger ones, such as the San Carlo of Naples.

All the time the young tenor was making a name for himself in Europe; he had one big idea in the back of his very level head—the Metropolitan! In May of 1926, while he was doing some performances of Aida and Manon Lescaut in Rome, Giuseppe Bamboschek, who was scouting for Mr. Gatti, heard him, and, liking his voice, said he would arrange for an audition with the genial manager of the Metropolitan. When the time for the audition approached and it was one of the general ones they hold, not a private one—Mr. Villa, Mr. Gatti's secretary, received Jagel, in the absence of Bamboschek who was conducting a performance of Werther in Como. Both Mr. Gatti and Conductor Serafin were apparently impressed with the tenor for he was engaged for the season following, 1927-28. Happy in the culmination of his desires, the tenor went on working and preparing for his future. He went from that audition in Milan to Ravenna to sing La Forza del Destino, after which followed a success-



Gábor Eder photo

FREDERICK JAGEL

ful tour of Holland, where he added considerably to his repertory.

Of course the newcomer's success at the Metropolitan is too well known to need further comment. Since then, with each appearance Frederick Jagel has increased in favor and already there is a demand for him in South America and he has been engaged for next summer's season at the Colon Buenos Aires.

When questioned as to how he felt about his success at the Metropolitan so far, Mr. Jagel modestly replied that he was deeply appreciative of the fairness of Mr. Gatti and of the public's cordiality to him on his first appearance. In return he claims all he can do is to give the very best that is in him at each performance.

Mr. Jagel has tried out his wings here in a few concerts in which he has been very successful. On December 8 he sang for the Arion Society of Brooklyn, at the Academy of Music, about which appearance the Eagle said: "His appearance was greeted with enthusiasm which he fully justified in his splendid performance of the Prize Song from Die Meistersinger and the Lamento di Federico by Cilea. He was recalled until he gave further satisfaction with an encore."

Said the critic of the Standard Union: "Mr. Jagel sang the Prize Song with such superior style and sentiment as to arouse in us the wish that Mr. Gatti-Casazza will soon assign to him the role of Walter in Die Meistersinger. We are led to believe, after several hearings of Mr. Jagel, that he will ultimately, say within the next decade, command a range of tenor roles in grand opera such as formerly belonged to Edoardo Ferrari-Fontana. Already he has sung in Aida, Tosca and Butterfly, and an early date schedules for him a Philadelphia debut as Pollione in Norma. Various elements, natural and national, are mixed in this young Brooklyn tenor's art. He has the feeling for melodic curve as exemplified in Italian bel canto, he has an intellectual poise necessary to German vocal interpretation, he has a suavity peculiar to the French manner of lyricism, and last, and certainly no less important, his singing is charged with a vitality that is characteristically American. Last night's appearance with the Arion was not Mr. Jagel's first. In 1922 he sang as soloist at an Academy of Music Arion concert, also upon divers occasions at the Arion clubhouse. Naturally the society is proud of their former singer, and last night's concert was in the nature of a public celebration. Giuseppe Bamboschek, Metropolitan Opera conductor, was Mr. Jagel's accompanist."

**Modernism in Philadelphia**

The Society for Contemporary Music, of Philadelphia, which gives concerts under the auspices of the Philadelphia Music League, announces its first program for January 1 in the foyer of the Academy of Music. The soloists are Joseph Szigeti, violin; Bela Bartok, piano, and Leo Ornstein, piano. The program consists of the first performance anywhere of Ornstein's Piano Quintet; Bartok's Violin and Piano Concerto, some Bartok pieces played by Szigeti, and, finally, Bartok's String Quintet.

# RICHARDSON MOLTER

DRAMATIC SOPRANO

EXCLUSIVE MANAGEMENT S. E. MacMILLAN, Steinway Hall, New York City

CHARLES

# HACKETT

TENOR  
Chicago OperaMgt.: WOLFSOHN MUSICAL  
BUREAU OF NEW YORK, Inc.  
250 West 57th St., New York

## MOST PROFICIENT NEGRO CHOIR IN AMERICA

Available for Recitals, Concerts or Special Programs of Negro Spirituals

WILSON LAMB, Organizer and Manager

METROPOLITAN BUILDING, ORANGE, N. J.

## VAN YORX THEO. — TENOR

Studio: 4 West 40th Street, New York  
Opposite Public Library. Tel. 4792 Penn.

VICTOR RECORDS

KNABE PIANO

# Rosa Ponselle

METROPOLITAN MUSICAL BUREAU  
33 W. 42nd St., New York City

## ROSATI GIGLI'S Only Teacher

Vocal Studio: 24 West 59th St., New York City  
Circular Mailed on Request Phone Plaza 2875

## THE WINTER TERM

of the

## GUILMANT ORGAN SCHOOL

DR. WILLIAM C. CARL, Director

IS ANNOUNCED FOR JANUARY 10th, 1928

Send for Catalog

17 East 11th St., New York City

## DUNNING SYSTEM of Improved Music Study for Beginners

THE DEMAND FOR DUNNING TEACHERS CANNOT BE SUPPLIED—WHY?

Normal Classes as follows:—

MRS. CARRE LOUISE DUNNING, Originator, 8 WEST 40th Street, New York City

KATHARINE M. ARNOLD, Arnold School of Music, 93 Madison St., Tiffin, Ohio. New York address: 18 East 11th St.	ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. Dec., St. Louis, Mo. Summer Normal, 1928, Cincinnati Cons. of Music.	MRS. WESLEY PORTER MASON, Dallas, Tex., College of Music and Arts, 4409 Gaston Ave.
ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas.	BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.	ROBIN OGDEN, Box 544, Waterbury, Conn.
ELIZETTE REED BARLOW, corner Central Ave. and First St., Winter Haven, Fla. 1928 classes: Jan. 2—St. Petersburg, Fla. Feb. 20—Jacksonville, Fla. April 2—Miami, Fla.	IDA GARDNER, 17 East 6th Street, Tulsa, Okla. Normals, Season Tulsa. Summer, Paris, France.	MRS. LAUD GERMAN PHIPPEN, 1536 Holly St., Dallas, Tex. Classes held Dallas and Ada, Oklahoma.
CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich.	GLADYS MARSALIS GLENN, 1217 Bowie Street, Vivins Place, Amarillo, Texas.	ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va., Jan., June, Nov. of each year.
GRACE A. BRYANT, 201-10th Ave. N., Twin Falls, Idaho.	FLORENCE ELIZABETH GRABLE, Lansing Conservatory of Music, Lansing, Mich.	VIRGINIA RYAN, 1070 Madison Avenue, New York City.
MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.	HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio. 6010 Belmont Ave., Dallas, Tex. Little Rock, Ark., Dec.	STELLA H. SEYMOUR, 1219 Garden St., San Antonio, Tex.
DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.	MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.	ISOBEL M. TONE, 626 S. Catalina St., Los Angeles.
		MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET ON REQUEST

## FOREMOST VOCAL AND OPERATIC MASTER

TEACHER AND COACH  
OF MANY DISTINGUISHED  
ARTISTS

# PAPALARDO

Conductor of opera in Italy, Russia, South America, and twice on tour in the United States. Maestro Papalardo is one of the few masters who can see a pupil all the way through from fundamental tone production to the peak of an outstanding artistic career.

New York Studios, Steinway Hall, 109 West 57th Street  
Telephone: Marble 1573 Steinway Piano Used Exclusively

# Music Notes from Coast to Coast

**Augusta, Ga.** The opening event of the season was the presentation of Maunders Song of Thanksgiving, given by the choir of St. Paul's Episcopal Church under the direction of Mrs. George Craig, the solos being taken by Mr. and Mrs. Craig, Earl DeLoach and Dr. George Cranston; Louis Sayre was at the organ. With a fine, well-trained chorus, brilliant climaxes and splendid crescendo work, this music was an outstanding occasion in Augusta's musical life.

The Y. M. C. A. Male Chorus, directed by Dorothy Halbert, assisted by Madeline King, soprano of the First Presbyterian Church, presented a finished and artistic sacred concert of choruses, quartets, duets and solos. Mrs. T. Harry Garrett accompanied on the new organ and the Y. M. C. A. chorus has earned for itself the reputation of being one of the best male singing organizations in the South.

An inspiring Christmas cantata was presented at the First Baptist Church by the Choral Club of the Forward Philanthropy Class, an organization of young women whose singing has become a notable feature of Augusta music. The chorus was directed by Maude Barragan, soprano soloist of that church. Robert Watson gave a splendid organ background. Beverly Brown's presentation of the Mikado at Tubman Auditorium was a stirring musical event and earned him much praise as a director.

Helen Scott's piano pupils presented an interesting recital of classical numbers, showing marked improvement over their last appearance.

The violin and piano pupils of the Misses Benson gave an attractive studio recital. M. B.

**Boston, Mass.** (See letter on another page.)

**Bristol, Va.** Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra and pianist of world renown, gave a recital at the Virginia High School that was soul stirring. Mr. Gabrilowitsch is one of the few who have reached the extreme heights of Parnassus. This is partly due to his general training and education. He is thoroughly schooled, not only musically, but otherwise as well. It was fitting that he should offer an all-Chopin program. Chopin's music is, above all, poetic. His music was therefore in good hands for reproduction. Of course, the big number was the Sonata in B flat minor and Gabrilowitsch did it full justice. All of the others were done equally well, but specific mention of individual numbers is unnecessary. Suffice it to say that Gabrilowitsch's playing of the entire program was that of a brilliant virtuoso as well as a thoroughly musically interpreter. Special mention should be made of the pianist's digital clarity, his elegance of style, the glamorous beauty of his singing tone, his delicately molded phrases, his power in passages of dramatic intensity, and above all, his exquisite shading. S. T. S.

**Chicago, Ill.** (See letter on another page.)

**Cleveland, Ohio.** The pre-holiday oratorio season began with a fine performance of Handel's Messiah, given by William Albert Hughes' 250 choristers at Masonic hall. Soloists were Helen Protheroe, Anna Davies Wynne, Stephen Carrier, James A. McMahon, and Walter Logan's symphonic ensemble supplied the orchestral background. Ida M. Reeder was at the organ, and piano accompanists were Vera Otto Baker and Ann Griffiths.

In the ballroom of Wade Park Manor, the Flonzaley Quartet made its annual local appearance, under the auspices of the Cleveland Chamber Music Society, playing a program that included the Dohnanyi D flat quartet, Mozart's D minor quartet, and Handel's Sonata Quarta. Messrs. Betti, Pochon, Moldavan and D'Archembeau played with their accustomed beauty of tone and perfection of attack and intonation, and, as always, charmed a most dignified and intellectual audience.

The Cleveland Lutheran Chorus did its bit with a strikingly good performance of Mendelssohn's St. Paul at Masonic hall, under the leadership of F. W. Stricker. Janet Watts, soprano, Wilhelmina Takacs, contralto; Samuel Roberts, tenor, and John Samuel, bass, sang the solo portions beautifully, and accompaniments were supplied by Walter Logan's Symphonic Ensemble, and Estella Gockel Woehrmann, at the piano. Adolph Gockel also was heard in some minor bass solos.

The long-heralded American opera, The King's Henchman, came to the Public Auditorium under the local management of Dougherty, Miskell, Merriam and Sutton, with a cast of 150 and large symphony orchestra under the leadership of Jacques Samossoud.

Arthur Shepherd, formerly assistant conductor of the Cleveland Orchestra and now in charge of the children's concerts given by that organization, took the baton at a

pair of concerts given at Masonic hall for the first performance of his own Horizons, Four Western Pieces for Orchestra, which were composed under the blazing western sun of the prairie lands, from which Mr. Shepherd emanated. Definitely program music, it builds a picture before your eyes and gives you an astoundingly clear impression of the vastness of those western flatlands, the ominous, brooding silence of the rocky canyons, the earthy tang of western life. Josef Fuchs, concertmaster of the orchestra, was the soloist for this pair of programs, playing the Tchaikovsky D major Concerto for violin in brilliant, compelling style. Nikolai Sokoloff, who had presided so effectively during the playing of the Tchaikovsky, wove a spell of beauty over his audience with the playing (for the first time in Cleveland) of Rimsky-Korsakoff's lovely Sadko, and doing it as he always does the Russians, in splendid style. E. C.

**Erie, Pa.** Early in the season Erie witnessed a glorious recital by Rosa Ponselle. At this late date she is still the talk of the town. Doris Niles, with Gil Valeriano and the Niles Dancers, followed with an attractive evening's program, and The English Singers gave a concert which will not soon be forgotten. These three affairs were offered under the auspices of the Erie Concert Course, E. A. Haesener, manager.

Mary Lewis, soprano, gave a recital under the auspices of the Y. W. C. A.

Deems Taylor's The King's Henchman was presented at the Park Theater. The outstanding artists were Henri Scott, baritone, Marie Sundelius, soprano, and Mari Marshall, soprano. Others appearing in leading roles were John Roberts, Richard Hale, Dudley Marwick and Alfredo Valenti. The conductors were M. Zlatin and Jacques Samossoud.

Phillip Gordon, pianist, gave a recital at the Central Presbyterian Church under the auspices of the piano firm of Campbell & Parker. Assisting on the program was the local young dramatic soprano, Josephine Stoltze. Both Mr. Gordon and Miss Stoltze were well received.

The Orpheus Male Chorus, Charles Le Sueur, director, gave a delightful program at the Masonic Temple. The chorus is doing some very creditable work and was heartily acclaimed by a large audience. Ehm Freeman, violinist, was the assisting soloist.

Virginia Marks, local pianist, was the prize winner of a competition recently held in Pittsburgh, Pa. She was awarded a Chickering grand piano, a gold medal, and will appear as soloist with the Polyphonic choir of Pittsburgh. Miss Marks is a pupil of Alice Sloan, local teacher.

Josephine Stoltze, dramatic soprano, Gertrude Dillon, lyric soprano, and their teacher, E. A. Haesener, bass-baritone, recently gave a public performance. The singers had the valuable assistance of the young American pianist, Amelia Umnitz, who this season is teaching in Erie.

Several student recitals have been given recently by private teachers and by schools of music. The Erie Conservatory of Music, Peter Le Sueur, principal, and the Campbell School of Music, Charles Campbell, director, sponsored several recitals during the past month. Alice Sloan, teacher of voice and piano, presented her pupils (Virginia Marks, pianist, Alta Postance, soprano, and Harry Hatch, baritone) in a recital at the Josephinum. The Progressive Studio, of which Viola Livingston, teacher of piano and voice, and Mabel Johnson, teacher of piano, are the leading teachers, keeps constantly in touch with the public through the student recitals. Gertrude Delano, teacher of piano, Caroline Ferguson, teacher of piano, and Ida Schaper, teacher of piano, are all in the midst of a busy season.

Peter Le Sueur, organist and choir master of St. Paul's Cathedral, has resumed his Sunday afternoon organ recitals at the Cathedral.

Henry F. Seibert, organist of the Holy Trinity Lutheran Church of New York City, proved himself a master organist at the recent dedication of the new organ at St. John's Evangelical Lutheran Church.

The choir of the First Baptist Church, under the direction of Morten J. Luvaas, gave a program of Christmas Carols. Mr. Luvaas, a thorough musician and a champion of a capella singing, achieved some fine results with his choir.

The Girls' Glee Club of the Erie Branch of the State Teachers' College at Edinboro, Pa., gave a very interesting and creditable program in the auditorium of the Central High School. Miss Littlejohn, director, had her forces under good control. The main offering of the evening was Bemberg's The Death of Joan of Arc. The soloist was Isadora Storm, soprano. E. A. H.

**Fort Smith, Ark.** Outstanding in the Fort Smith musical calendar was the beautiful program which the

Fort Smith Symphony Orchestra presented at the Joie Theater as its first concert of the fifth season. The forty local musicians with Katherine Price Bailey as conductor formed a perfect unit of music. Mrs. Bailey has done much to inspire her own innate love of pure music into the hearts of each member of the ensemble and the performance of the orchestra is an inspiration to all who hear it. The following program was well chosen and equally well executed, attaining not only technical skill but artistic interpretation of the composers' themes. The opening number, Overture, Carneval, op. 92, by Dvorak, was the feature number. Frances Vaughn Sabin, violinist, appeared as soloist. Mrs. Sabin played in fine form. Henry Doughty Tovey, pianist and director of music at the University of Arkansas, presented Spanish Dance by Granados and Grieg's I Love Thee and Wedding Day, and as an encore Murmuring Zephyrs by Jensen. His tone was exquisite.

Circle No. 4 of the First Methodist Episcopal Church South sponsored a sacred song service, with Lola Gibson Deaton in charge. Mrs. Deaton appeared in recital at the First Methodist Episcopal Church South in Van Buren, accompanied and assisted by Sybil Calloway, pianist, of Muskogee.

Another concert by Fort Smith musicians was given in Van Buren by Mrs. Harry Wilcox Bryan, organist, assisted by Margaret Fenolio, soprano; Fred Limberg, tenor, and Elizabeth Price Coffey, accompanist.

Hattie May Butterfield, local organist, gave a delightful program for children at St. John's Episcopal Church. Each group was preceded by explanations by the artist. The first group illustrated various tone qualities of the organ, the second comprised numbers from the musical appreciation course, the third featured The Tragedy of a Tin Soldier by Nevin and the last was a group of well known Christmas carols.

At the last monthly recital of the Southwestern Studios of Musical Art given at the Carnegie Library, pupils of the following teachers took part: Katherine Price Bailey, Elizabeth Price Coffey, Mrs. Herbert Beck, Rebecca Schuyler Eichbaum, Wilma Stone, Pearl Jarrard, Hattie May Butterfield, Virginia Beck, Margaret Beck and Roy York.

Teachers presenting pupils in the monthly recital at the Clarence Burg Studio were Miss Schmidt, John Garner, Miss White, Bernadine Jeter, Clarence Burg and Virginia Davis.

Mrs. J. E. Leming presented two piano pupils of Luretha Leming in recital at Carnegie Library.

Fort Smith music teachers who attended the convention of Arkansas Music Teachers' Association at Little Rock were Camilla Butterfield, Rebecca Schuyler Eichbaum, Lois Jasper Wimberley, Hattie May Butterfield and Sisters from St. Scholastica's and St. Anne's Academies. F. K. F.

**Greenville, S. C.** It has become the annual custom of the School of Music at Greenville Woman's College to present one of the really great oratorios immediately preceding the Christmas holidays. This year Elijah was given by a chorus of more than 125 voices, for the most part college students. The chorus, under the direction of J. Oscar Miller, head of the voice department at the college, sang with skill and intelligence and a feeling that was pleasing not only to the ear but also to the sensibilities. The music which Mendelssohn has built around the dramatic circumstances in the life of the prophet required a great deal of vocal ability to execute it, but it also requires a fine feeling for the tenseness of the situation and an atmosphere of reverence to interpret it. The ease with which the chorus sang either the sad and mournful Help Lord, wilt Thou quite destroy us? or the lively fugue which brought the immortal work to a powerful and brilliant close gave evidence of intensive and intelligent training. The difficult range in which most of the choruses are written challenged the best efforts of the young students. The familiar and beloved trio, Lift thine eyes to the mountains, was sung unaccompanied and was one of the most appealing numbers of the entire oratorio. The soloists were Camille MacDonald, soprano; Madeline F. Hunt, contralto; Alva H. Lowe, tenor, and James Westley White, baritone. The last named sang the part of Elijah and, of course, carried the burden of the oratorio. The accompanists were Mrs. J. Oscar Miller, at the piano, and Miriam Rightmire, pupil of George H. Schaeffer, at the organ. Their support of the chorus and the soloists received highest commendation. E. K. B.

**Houston, Tex.** Probably no musical organization in Houston numbers among its members more faithful and conscientious music lovers who cultivate proficiency for the sake of their art and for the pleasure they derive in perfecting it, than the Girls' Musical Club. The open meeting

## EDITH HARCUM, Pianist—HARCUM School, Bryn Mawr, Pa.

# RAISA

Management:

R. E. JOHNSTON

1451 Broadway

New York

BALDWIN PIANO BRUNSWICK RECORDS

# RIMINI

# LEVITZKI

## PIANIST

Season 1927-1928 In Europe  
In America from January 1929

Concert Management: DANIEL MAYER, Inc.

1516-17 Steinway Hall, 113 West 57th Street, New York  
Steinway Piano Ampico Recordings Columbia Records



# Music Notes from Coast to Coast

of this club presented a very fine program. Mrs. John Van de Mark, soprano, Mrs. A. M. Tomfahrd, violinist, and Ruth Burr, pianist, played in trio *The Swan*, by Hugo. This was followed by a vocal trio composed of Mrs. Anna Clyde Plunkett, Margaret Britton, and Mrs. DeWitt Krah, who sang an *Ave Marie* by Owens, and *Song of the Chimes*, an arrangement of *Stille Nacht* by Shelley. Nadine Naman played a fantasy impromptu in C sharp minor by Chopin; Eloise Helbig Chalmers offered two Debussy preludes, and Mrs. Louis P. Josseland played a barcarolle by Moszkowski. Mary Elizabeth Rouse achieved a fine performance in her interpretation of the Liszt polonaise in E major.

A musicale was presented by Ruth Burr and two of her advanced pupils, Elizabeth Mundhenke and Bernice Lawrence. Miss Burr formerly taught piano in Baylor College for Women, Belton, Tex., and enjoys a fine local prestige.

A program for the benefit of the MacDowell endowment fund was given, members of the B-Natural Club and the Junior B-Natural Club taking part, under the direction of Estelle W. Mayfield and Bessie G. McCollough.

A studio recital presented the pupils of Elizabeth Byers Tracy to a large circle of music lovers.

Madame Butterfly was the subject for study at the meeting of the Music Study Club of Height's Woman's Club. Ellen McCarter Stewart, in costume, gave the second and third acts from the opera, and Mrs. F. M. Johnson, Jr., sang *One Fine Day*. Lillian Weise gave piano selections from the opera.

Another of the winter recitals given by pupils of the Houston Conservatory of Music took place at Mefo Hall. Advanced pupils of C. A. Hammond, Grace Turk-Seaver, and Lillian Blocker gave instrumental, vocal, and expression numbers.

Ellison Van Hoose directing the choir of the First Presbyterian Church in its eighth annual presentation, Handel's *Messiah*, was the outstanding musical offering of the Christmas season. B. N. S.

**Lackawanna, N. Y.** The Basilica Grande Choir, under the direction of Joseph A. McCarthy and with Frank J. Columbus at the Grande Wurlitzer Organ, gave the following program Christmas Eve: organ solo, *Silent Night*, *Sacred Night*, by Franz Gruber; *The Bells Within the Steeples*, by Michael Praetorius, Basilica Grande Choir; *In the Shadow of the Manger*, by C. Whitney Coombs, from the cantata, *The Light Eternal*, Basilica Grande Choir; *O Holy Night*, by Adolphe Adam, soprano solo with male quintet; *Come to the Manger*, by Chas. T. Gatty, boy soprano solos and Basilica Grande Choir; *Gesu Bambino*, by Pietro A. Yon, Basilica Grande Choir; *Organ Interlude*, *Adventus Noel*, by F. J. Columbus. J. A. McC.

**Lewiston, Me.** Officers of the Maine Public School Music Supervisors' Association are: (president) Dorothy Marden, (vice-president) May Gould, (secretary and treasurer) Elizabeth Pomroy, (executive board) Emily Chase and George Schneider. The association has bought a farm in the town of Phippsburg where it is establishing a summer school for orchestra students to be selected from high schools. The district served comprises the entire territory embraced in the Eastern Supervisors' Association and includes the District of Columbia, the Atlantic States, and New England.

The fall music season opened with a recital at Pine St. Congregational Church by Charles Leech Gulick, organist. Among the selections played was a new composition by Mr. Gulick, a Grand Chorus, dedicated to the Philharmonic Club of Lewiston-Auburn.

The Parker Glee Club opened the season with a largely attended concert at City Hall. This is one of the finest men's musical clubs in the city, although only in its second season. The trained singers comprising its personnel are directed by Allen L. Winslow, a brother of Helen Winslow, who is the accompanist for Mr. DeGogorza. The assisting artists who received the warmest approval of the audience were Erva Giles of New York, a WJZ coloratura soprano, and Edward Morris, well known pianist, also of New York. At the close of the concert a formal reception was held for the artists by the officers of the club to which friends of the organization and prominent musicians were invited.

The New Lewiston-Auburn Oratorio Society gave Handel's *Messiah* at Bates College Chapel. This was the first time that this oratorio had been sung in this city, and plans are being formulated to give at least two oratorios annually. Soloists were Ernest J. Hill, tenor of Portland; Mrs. E. H. Carritt of Oxford, soprano; Exilia Blouin of this city, contralto, and James Miles Booth of Boston, bass. The chorus of over sixty was conducted by Seldon T. Crafts, head of the department of music at Bates College. Cecelia Goss was the organist.

Adelbert Wells Sprague of Bangor has been elected director of the Eastern Maine Music Festival Association to take the place of William Rogers Chapman, who retired last year. Dr. Chapman has been made honorary director. Mr. Sprague is director of the music department at the University of Maine, and also at Bangor High School. He is director of the Bangor Band, and of the Bangor Symphony Orchestra. Officers of the Association are: (president) Clarence C. Stetson, (vice-president) Adelbert W. Sprague, (secretary) Wilfred A. Hennessey, (treasurer) Sarah P. Emery, (executive committee) Frank R. Atwood, Wilfred A. Finnegan, Harry W. Libbey, William McSawyer, Mr. Sprague, Louis C. Stearns, and Mr. Stetson. At the annual meeting of the stockholders Mr. Hennessey was reelected clerk. The following directors were chosen: Frank E. Ames, Machias; Frank R. Atwood, Albert E. Bass, Franklin E. Bragg, Bangor; Harold S. Boardman, Orono; Lyman Blair, Greenville; E. L. Cleveland, Houlton; Harry L. Crabtree, Ellsworth; Mrs. Sarah P. Emery, Bangor; Henry B. Eaton, Calais; Wilfred E. Finnegan, A. Langdon Freese, Fred A. Gilbert, Bangor; Edwin H. Hamlin, Milo; Wilfred A. Hennessey, Harold Hinkley, Harry W. Libbey, Bangor; Walter J. Rideout, Dover-Foxcroft; D. W. Rollins, Dexter; William McSawyer, Adelbert W. Sprague, Louis C. Stearns, Clarence S. Stetson, Bangor; Hon. W. H. Waterhouse, Old Town. President Boardman of the University

of Maine was elected to fill the vacancy caused by the death of Hon. Frank E. Guernsey, Congressman from Maine, of Dover-Foxcroft. L. N. P.

**Lindsborg, Kan.** The third annual rendition of the Bach Passion According to St. Matthew was given recently by the Bethany Oratorio Society. Hagbard Brase, conductor, gave an excellent reading of this beautiful oratorio. The chorus sang well and was ably supported by the Bethany Symphony Orchestra with Arthur Uhe as concertmaster, and Arvid Wallin at the organ. The opening chorus was very impressive, with the children of the public schools singing the stately chorale against the complex background of the double chorus; mention might also be made of the *Thunder and Lightning Chorus* which was brilliantly rendered, and the last chorus, *Rest in Peace*, which is one of the most beautiful. Irene Houdek Hawkinson, (Hutchinson, Kans.) sang the soprano solos with good style and expression; Johana Curtis, contralto, (McPherson, Kan.) made her debut in oratorio at this time and sang well; Stanton Fiedler, Bethany College, as the Evangelist, acquitted himself in a creditable manner; Luther Mott, also of the Bethany faculty, did the bass solos splendidly. Preceding the oratorio, the Bethany Symphony Orchestra, with Laurin Frost as concertmaster, played Schubert's *Unfinished Symphony*. Hjalmar Wetterstrom, as conductor, has done some fine work with this organization. O. L.

**Los Angeles, Cal.** The third pair of symphony concerts at the Philharmonic Auditorium drew capacity houses, notwithstanding the fact that it was Thanksgiving season, and conductor Schaeffer again served up a feast of music. Opening the program with Schubert's *Unfinished Sym-*

phony the extremely finished interpretation brought applause that rocked the house. Sophie Braslau, soloist, achieved a sensational success with her Russian group of songs. The program closed with *The Sibelius Symphony*, No. 1, in E minor. In this Schaeffer was at his best with his dramatic contrasts and his sweeping legatos.

The first of the Monday Night special concerts was given by the Philharmonic Orchestra, with Tom Mix as sponsor. It drew a good sized audience notwithstanding insufficient publicity. The program was strictly classical and opened with Brahms' C minor Symphony, which resulted as usual in several curtain calls for the conductor and a round to the standing orchestra. The soloist, Mildred Marsh, pianist, played the florid Saint-Saens concerto in G minor for the piano, with great brilliancy, the orchestra and piano played as one giving a delightful performance. The pianist displayed a clear-cut technic with a pure crystalline tone and a fine legato. Wagner's *Prelude to the Meistersingers* closed the program.

The second Popular Concert had Pedro Sanjuan, of Havana, Cuba, as guest conductor, while Schaeffer sat in Mrs. Schaeffer's box. The program introduced two of the conductor's compositions which received their American premiere. His *Camposina* and *Castilla* were both Spanish in type and modern in treatment. *Castilla* proved the most pretentious if not the most interesting. Sanjuan is fresh from European successes, a fiery and dynamic conductor and addicted to violent contrasts. He received a welcome and appreciation which were flattering. The *Leonore Overture No. 3* opened the program, followed by Glinka's *Kamarinskaya*, closing with Turina's *Orgia* from

(Continued on page 36)



## ANCA SEIDLOVA

Czecho-Slovak Pianiste

"A tone that really sings is at her command, completing an unusual equipment, viewed from any angle." —N. S., *The Evening World*.

Management: Emilie Sarter, 113 W. 57th St., New York  
STEINWAY PIANO

**Achille ANELLI** VOICE TEACHER

COACH FOR OPERA AND RECITALS  
Studio 804  
Steinway Hall, 113 W. 57 St., New York  
Telephone: Circle 6079  
Appointment by mail only

**MARIE ELIZABETH FLUEGEL**

MEZZO-SOPRANO

10 East 43rd Street, New York

**LAMONT**

TENOR  
Chicago Civic Opera

Management: Harry and Arthur Culbertson, Aeolian Hall, New York. 4832 Dorchester Ave., Chicago

**VIRGINIA BERNUCCI**

ITALIAN LANGUAGE

Special method—rapid, easy to learn  
100 W. 57th, Studio 5E, N. Y. Circle 3425

**Wilson LAMB**

BARITONE  
TEACHER OF VOICE  
Available for Concert, Recital and Oratorio  
Studio: Metropolitan Building, Orange, N. J.  
N. Y. Branch: 105 West 130th Street

**VAN RHYN**

RENE—VOCAL TEACHER

Studio 346 West 71st Street, New York  
Telephone: Susquehanna 9541

**ARTHUR WARWICK**

PIANO INSTRUCTION  
Director of Piano—Horace Mann School for Boys  
113 West 57th Street, N. Y.  
Telephone Circle 4780

Mr. and Mrs.  
Frantz

## PROSCHOWSKI

Mr. Proschowski is the Author of

"The Way to Sing"—C. C. Birchard & Company

"Beginner's Book"—Theodore Presser Company

SUMMER MASTER CLASSES { MacPhail School of Music, Minneapolis,  
Los Angeles and San Francisco

Louise Gude { Associate Teacher  
Beaux Arts Bldg., Los Angeles

Proschowski School of Singing under direction of Louise Gude, Oakland, Calif.

NEW YORK STUDIO: 74 RIVERSIDE DRIVE

For available time, address Secretary, Telephone Endicott 0139

**YEATMAN GRIFFITH** VoiceTEACHER OF FAMOUS ARTISTS AND OF TEACHERS  
Studios 51 W. 70th St., New York City Tel. Endicott 8144**HARRIET FOSTER**

CONTRALTO

VOICE BUILDER

and COACH

Studio:  
251 W. 71st St., New York  
Phone: 6756 Trafalgar**MARCELLA GEON**

Pianist—Accompanist—Coach

19 West 64th St., N. Y. - Phone 7530 Trafalgar

**ROXAS**

Studio: 703 Steinway Hall, N. Y.

Vocal coach to Martinelli  
and  
Teacher of Della Sarnoff  
of Chicago Civic Opera  
Phone 5161 Circle**Walter Hall**

Henry

Professor of Choral Music,  
Columbia University  
Address 39 Claremont Ave.**William S. BRADY**

TEACHER OF SINGING

Studio: 137 West 86th St., New York Tel. Schuyler 3580

**MARIE SUNDELIUS** SopranoWith the Metropolitan Opera Co.  
Exclusive Management: HAENSEL & JONES  
Steinway Hall 113 West 57th Street New York**GIUSEPPE BOGHETTI**

Vocal Studios: 1710 Chestnut St., Philadelphia, Pa. 13 East 38th St., New York N. Y. Tel. Caledonia 2777

OPERATIC and CONCERT TENOR  
Graduate Royal Conservatory of Music  
MILANO, ITALY**Edwin Franko Goldman**


CONDUCTOR THE GOLDMAN BAND

"A Symphony Orchestra in Brass"

Personal address: 202 Riverside Drive, New York

**HEMPEL**Address, Secretary, Frieda Hempel  
271 Central Park West, New York City  
Steinway Piano Victor and Edison Records**NANÀ GENOVESE**

MEZZO-SOPRANO

Personal Representative: BRUNO ZIRATO  
322 West 72nd Street New York**SALVI**USES  
WURLITZER  
HARP  
EXCLUSIVELYManagement  
**R. E. JOHNSTON**  
1451 Broadway New York City N.Y.


**WURLITZER**  
TRADE MARK REGISTERED  
OLD  
VIOLINS  
VIOLAS  
CELLOS  
Catalog on Request  
NEW YORK  
120 W. 42nd Street  
CINCINNATI  
121 E. Fourth Street  
CHICAGO  
329 S. Wabash Avenue



THE WORLD FAMOUS JAPANESE SOPRANO  
**TAMAKI MIURA**  
In the New One-Act Japanese Opera  
"NAMIKO SAN" ALDO FRANCHETTI  
On Coast to Coast Tour Season 1927-1928

## Fresh Triumphs for Bachaus

Over 50,000 Records of Nailsa Waltz Sold

Wilhelm Bachaus, whose two London recitals before large and enthusiastic audiences have been discussed elsewhere in these columns, pleased the press as well as the general public. Following his second appearance the critic of the Daily Express wrote:

"It was a badly needed lesson that Bachaus, the master pianist, gave in the Aeolian Hall last night at an all-Chopin recital. He should give many, and all the 'modern' players who seem to possess unlimited fingers, but no souls, should be compelled to attend. It was a relief, after hearing so many human pianolas, to hear a pianist who made his instrument speak, and not merely play."

In the provinces he is no less popular. After a performance of the Brahms B flat major concerto in Manchester with the Hallé Orchestra, the critic of the Manchester Guardian waxed enthusiastic. A couple of days later, thinking he had not said enough, he wrote in these terms:

"The performance at last Thursday's Hallé Concert of the Brahms Piano Concerto in B flat provoked so much admiration amongst musicians of the city that some record of the fact must be made. In one's endeavor to discuss the performance, immediately after it was over, in terms of aesthetic pleasure, possibly not enough emphasis was laid on the purely technical difficulties which were conquered by Mr. Bachaus, the orchestra, and Sir Hamilton Harty. Brahms himself thought the work so difficult that he once said nobody would ever play it. To master only the music's problems of rhythmic adjustment and balance might well take up years of study. It is to be hoped we shall shortly hear the work again. And Mr. Bachaus is the only pianist one can think of capable of giving us Brahms' own blend of strength and sensibility."

It may be interesting to recall, in this connection, the tremendous success Bachaus scored with this same concerto in New York, when he played it under the direction of Willem Mengelberg. What the public did not know, however, and did not suspect, was that these two fine musicians had rehearsed the work just eight minutes.

While in London Bachaus was also busy making gramophone records for the Victor Company. His most popular record so far has the Nailsa Waltz on one side and the Liebestraum on the other. The sales of this record have exceeded 50,000.

Bachaus has already been engaged to take part in the Vienna Schubert Festival next year when he will appear both in recital and with the Rosé Quartet, probably the most celebrated quartet in Europe.

## Catherine De Vogel Makes Good Impression

Catherine De Vogel, of Holland, made her American debut at the Charles Hopkins Theater on December 4, at



Same Du Pont photo

CATHERINE DE VOGEL

once delighting her audience with her captivating personality. Mme. De Vogel's lovely soprano voice has a sweet quality, which, together with her unusual dramatic powers of interpretation, lent vivid coloring to her numbers. Lina Mol was an able accompanist.

Mme. De Vogel also gave a recital before the Contemporary Club when it observed its December Club Day. The Rhode Island Women's Club has invited her to sing at Churchill House.

Mme. De Vogel is known in Europe as a singer of merit and it should be only a short time before she has gained for herself the same distinction in America.

## London

(Continued from page 7)

If the Beecham scheme succeeds it will be absorbed by the new "League"; if it does not, the company will, on the authority of its directors, cash in.

The London Opera Syndicate, moreover, has washed its hands of Covent Garden; though a season there is assured, I understand, by the formation of a new group headed by the Baron d'Erlanger. The artists will probably be the same as last year or very nearly so.

CÉSAR SAERCHINGER.

## "Smeterin Fever" in Stockholm

News comes from Scandinavia of Jan Smeterin's overwhelming successes there. A correspondent writes:

"Smeterin has played twenty-three concerts since October 17 (i. e., about five weeks), twenty of which were recital programs; six in Norway, three in Denmark, and the remainder in Sweden. His first Stockholm recital was so packed that he played the second in the big Musikhuset Hall (over 2000 seats). I believe this is the first time a pianist has given a recital in this hall, and Smeterin filled it.

"In the provincial towns everywhere were very numerous and grateful audiences. He had to give immediate return concerts in Upsala and Göteborg, all packed to the doors. . . . And all seats paid for! They called it a Smeterin fever in Stockholm.

"At the close of this trip, Smeterin went home to Poland for a few days' rest before returning to London where his next recital is about to take place."

**EMANUEL BAY** PIANIST

ADVANCED PUPILS ACCEPTED

Studios: 15 W. 90th Street, New York Riverside 10221

**ENRICA CLAY DILLON** STUDIO of ACTINGCoaching for Professional Singers—Opera and Light Opera  
By Appointment: 15 West 67th St., New York City  
Phone: Susquehanna 1676—Trafalgar 1103**STEPHEN TOWNSEND**

Teacher of Singing—NEW YORK: 15 East 38th Street, Tuesday, Wednesday, Thursday. BOSTON: 6 Newbury Street, Friday, Saturday, Monday. Choral Director, N. Y. Society of the Friends of Music.

**ARTHUR J. HUBBARD**Vocal Technique, Diction, Coaching, Program Building  
First Assistant: Dr. George L. Dwyer  
246 Huntington Ave. Boston, Mass.**Estelle LIEBLING**

SOPRANO

Studio: 145 West 55th St., New York Tel.: 1787 Circle

**KATHERINE BELLAMANN** Associate Teacher with

ESTELLE LIEBLING

Specializes in Voice Placement  
Studio: 200 West 57th Street, New York. Phone Circle 9873**EDGAR****STILLMAN-KELLEY**

STEINWAY HALL - NEW YORK, N. Y.

**Mme. Martha BRAARUD**

TEACHER OF SINGING

257 West 86th St., New York Tel. Endicott 1938

**ALFREDO****SAN MALO** VIOLINIST

Management: BECKHARD &amp; MACFARLANE

New York



EDWIN

**SWAIN**

BARITONE

Mgt. ANNIE FRIEDBERG Fisk Building, New York

**GODFREY LUDLOW**

Australian Violinist

Instructor of Sevcik and Auer Methods

Studio: 101 West 58th St., Apt. 18, New York. Circle 4179

**GIGLI**Exclusive  
ManagementR. E. JOHNSTON  
1451 Broadway  
New YorkVictor Records  
Hardman Piano**MUSICIANSHIP**

TRINITY PRINCIPLE PEDAGOGY

SIGHT SINGING { not "Do-re-mi"  
"Intervals"  
"Numbers"

SPECIAL SESSION FOR SINGERS

Visitors Welcome—Schedule of classes for Adults,  
Children, Teachers, sent upon requestAddress  
EFFA ELLIS PERFIELD  
121 Madison Avenue (30th Street)  
New York City Phone Ashland 6551**OSCAR SAENGER**

Studios:

6 East Eighty-first Street  
New YorkConsultations and voice trials by appointment only  
Tel. 8573 Butterfield L. Lilly, Sec'y





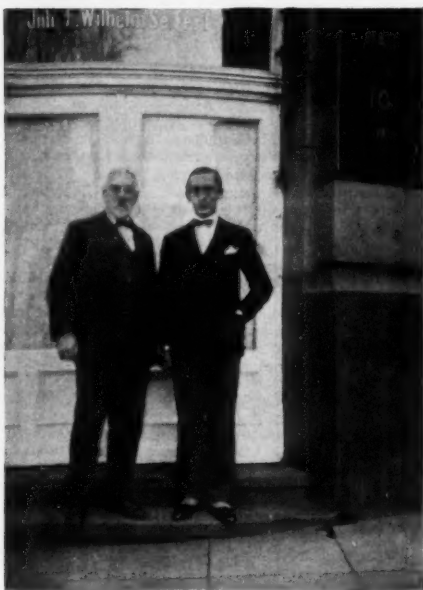
**M. H. HANSON,**  
who, following recent negotiations in Europe, will bring the famous Prague Teachers' Chorus to this country early in 1929.



**SOPHIE BRASLAU,**  
contralto, who was soloist with the Philadelphia Orchestra at three consecutive concerts recently, singing Rachmaninoff's *Fate*, Moussorgsky's *On the Dnieper*, and numbers by Bassani. Miss Braslau also recently sang before the Harlem Philharmonic Society at the Waldorf-Astoria Hotel, New York City.



**EUGEN A. HAESENER,**  
bass-baritone and teacher of singing of Erie, Pa., who has been the instructor of many pupils, now successful as teachers and concert artists. Mr. Haesener obtained the greater part of his vocal education in Europe from such masters as Heinrich Feinhaus, Karl Scheidelmantel, August Ifjert, Alexander Heinemann and Siegfried Ochs, and he also studied with Frederick Haywood of New York City. He began his career as a teacher of singing in Berlin; later following his activities, both as singer and teacher, in Hamburg, London, Bristol and Paris. In this country he has taught in leading conservatories of music as well as privately, and has appeared in oratorio and concert, and as a director of choirs and choruses. (Photo © Skinner Studio)



**ERNEST URCHS AND VLADIMIR HOROWITZ.**  
twenty-four-year-old Russian pianist, photographed in Hamburg last summer. Mr. Horowitz is scheduled to arrive in America on January 9 to fulfill about thirty concert engagements, of which nearly half are orchestral. At the time of the young pianist's first public appearance—in Germany one year ago—he created a furor among foreign music circles, and his success since that time has been unusual.



**MUSIC-FOLK "OFF-STAGE."**  
This snapshot was taken about 2 a. m., December 12, at the reception given Florence Lamont Hinman at the Lazar S. Samoiloff residence. Mr. Samoiloff is at the right, with palm over piano. Others include George Zastavsky, conductor of the Beethoven Symphony Orchestra, conducting the photographer (he has to "conduct" something); Adamo Didur, Metropolitan Opera basso, singing a low C; Cornelius Van Vliet, cellist of the New York Philharmonic Orchestra, playing a guitar with someone's cane, and James Wolf, Metropolitan Opera basso. All had, are having, or expect to have, a good old time.



**MYRA MORTIMER,**  
who, after concluding her middle western engagements in a concert with the Schubert Club of St. Paul, Minn., returned to New York to spend the holidays with friends, for it has been several years since she has been in her native land at this season of the year. Immediately after the holidays, the lieder singer will go to the Pacific Coast, where she is booked to appear as soloist with the Los Angeles Symphony Orchestra on January 19 and 20. She will sing with the Cincinnati Orchestra on February 5, after which she will go to Boston for a recital on February 13. The latter part of March Mme. Mortimer will return to Europe for an extensive spring concert tour.



**IGNACE HILSBURG**  
who will present his pupil, Gladys Walsh, in a debut recital at the Guild Theater on January 29. The program will include works by Haydn, Brahms, Scriabin, Chopin and Dohnanyi. Mr. Hilsberg's pupil, Caroline Bergheim, will give a recital in Boston on February 26.



**QUEENA MARIO,**  
Metropolitan Opera soprano, who was hostess to fifty-two children, on December 22, in the kindergarten of the Eastern Ogontz Association, New York. She appeared as Gretel and wore the picturesque costume known to all readers of fairy tales. The soprano told the story of the opera, singing the most melodious arias as they occurred in the score. Her husband, Wilfred Pelletier, assistant conductor at the Metropolitan, accompanied her on the piano. After the entertainment, Miss Mario distributed gifts to the children. (Photo by G. Maillard-Kesslere, B.P.)



**IN MEXICO CITY.**  
Crowd waiting to buy tickets for Heifetz' fifth concert. The line extended for two blocks and there are twenty-five soldiers to keep them in order. The house was sold out within two hours after the opening of the box office.

# Music Notes from Coast to Coast

(Continued from page 33)

Danza Fantasticas and Borodine's Dances from Prince Igor, both played for the first time at these concerts and well received.

The second event of L. E. Behymer's Thursday night series presented Nina Morgana, Metropolitan soprano. The program opened with a group of three pieces—Viene che poi Sereno (from Semiramide), Chi Vuol Innamorarsi, Scarlatti, and Non so pui son cose paccio (from The Marriage of Figaro) by Mozart. This second number was the Cavatina, Come per me Sereno (from Sonnambula), by Bellini. Romance by La Forge and Hungarian Etude by MacDowell, played by Alice Vaiden, pianist and accompanist, were well received. Then Ravel's La Flute Enchantée, Saint-Saens' Guitars et Mandolines, Wolf-Ferrari's Un Verde Practicello, Puccini's E L'Uccellino and Sibella's La Gir-Ometta disclosed lyric beauty of tone, perfect Bel Canto, and intelligence, so that Miss Morgana won her audience completely. Alice Vaiden was an accompanist of unusual merit.

The Los Angeles Chapter of Pro Musica introduced the Hungarian composer-pianist, Imre Weisshaus, at the Beaux Arts Auditorium. Weisshaus is supposed to be "the voice of one crying in the wilderness" of traditional music, being ultra modern. His program given at the Beaux Arts aroused a storm of discussion from his startled hearers, some of whom were wildly enthusiastic, and others just as wildly antagonistic.

L. E. Behymer brought Sophie Braslau to the Philharmonic, in his Tuesday night series. Miss Braslau achieved another sensational success, with the wonderful opulent beauty of her contralto voice and her almost primitive emotional sense and dramatic fervor. Louise Linder was an excellent accompanist, playing without notes.

Curt Mueller, pianist, and Juliet Obach, soprano, were presented in recital in the Biltmore music room before a capacity audience. In all of his numbers Mueller proved himself a versatile and gifted pianist. His songs presented by Miss Obach were very colorful. Miss Obach has a voice of rich quality.

Constance Balfour has just returned from three years' study in France and Italy.

Isa Kremer, character singer, has been appearing here at the Orpheum.

Earl Bright, cellist, has been giving concerts in Hawaii.

A congratulatory dinner was tendered L. E. Behymer at the Elks Club under the auspices of the Matinee Musical Club, on the occasion of his sixty-seventh birthday. Many telegrams from friends, including Rosa Ponselle, Charles Wakefield Cadman, Margaret Anglin, Charles Marshall, and others, were read.

Maestro Cimini announces the opening of his House of Singing at 260 S. Alexandria St.

Bullocks Department Store is giving a series of Philharmonic Concert lectures, presented in its Music Room, by Dr. Bruce Gordon Kingley.

The Pergain School of Opera has been added to the numerous music schools of Los Angeles at 111 S. Rampart St.

Ilya Bronson, first cellist of the Philharmonic Orchestra, will conduct at the concerts of the orchestra given at the School Concerts, two at Riverside, three in Pasadena, three in Santa Barbara, one in Santa Monica.

Borrah Minevitch and his newsboy Harmonica Orchestra are appearing in the Prologue of the Gaucho, at the Chinese Theater.

Vadah Olcott Bickford gave a guitar concert at the Beaux Arts, presenting the works of a classical composer of Beethoven's time.

Philip Tronitz, pianist; Regna Linne, soprano, and Ingwald Wicks, violinist, gave a joint recital recently at the Danish Auditorium.

Frances Berkova, Los Angeles violinist, has returned from her second successful tour abroad.

The Desert Play, staged by the citizens of Palm Springs, will feature new Indian love lyrics by Homer Grun.

B. L. H.

**Nashville, Tenn.** The concert by the Nashville Symphony Orchestra, with Sonia Yergin, leading soprano of the Hanover (Germany) opera, as soloist, functioned as the finish of the first lap of the local concert season.

The season opened with a jubilant concert by the vocal musical forces of Fisk University. This occasion, marking the acquisition of over a million dollars' endowment for that noted Negro institution, was featured by the singing of many old spirituals by the student chorus of about three hundred voices led by John Work, Jr., the son and musical successor of the man whose name and memory stand high in the annals of Fisk University and in the realm of Negro

music-love. That the young man is carrying on his father's song-collecting activities was indicated by the performance for the first time anywhere of an absolutely new spiritual, discovered and arranged by Mr. Work. A unique feature of this evening of Negro song was the solo of Mabel Lewis Ives, who was a member fifty years ago of the original group, known then, as now, as the Fisk Jubilee Singers.

A week later the local music lovers were entertained by Kenneth Rose, head of the violin department of the Ward-Belmont Conservatory, in recital at the auditorium of that well known institution of learning. The high points of Mr. Rose's program were when he played the adagio from the Bruch D minor concerto and the Bloch Nigun.

Giuseppe De Luca, Metropolitan baritone, created a very favorable impression in his recital here. He appeared in the big Ryman auditorium which holds nearly 4,000 and the place was completely full. De Luca was assisted by two local artists, Abbe Stewart, soprano, and Claire Harper, violinist, both of whom gave a good account of themselves and added to the variety and enjoyment of the occasion.

Dan Beddoe, well known tenor, who has been heard widely in oratorio, was the first recitalist on the series offered by the music department of the Centennial (women's) club, of which Mrs. Louis Sperry is chairman. Singing in the club's concert hall Mr. Beddoe scored with a comprehensive bill of

of which will conclude with a quintet assisted by a prominent pianist: Eugenie Wehrmann-Schaffner, Mary V. Molony and Eda Flotte-Ricau playing, respectively, a Dvorak, Schumann and Brahms quintet. The first performance of the Mark Kaiser Quartet was distinctly a triumph. In each number artistic coloring and interpretation were evidenced, as well as complete unity of movement and tone quality. Mme. Schaffner, always a dominant figure at the piano, was at her best in the Dvorak quintet, the splendid concerted action of which commanded heartiest applause.

Rose Dirmann, one of the city's promising young sopranos, was heartily received at a concert in the auditorium of the New Masonic Temple. She is a scholarship pupil of Herbert Witherspoon and has but lately returned from study in Chicago and New York. Miss Dirmann's middle and lower registers have easy emission and are very lovely, full and mellow; it is her upper tones which need cultivation and assurance. However, she is justified in her ambition to continue her studies in Europe, training for the concert stage. Blanche Prince, pianist, formerly of New Orleans, now accompanist of the Ravinia Opera Company of Chicago, was at the piano. Ralph Squires, who last year was awarded the New Orleans Philharmonic Society Scholarship, assisted with a piano group of which Moszkowski's Caprice Espagnole was outstanding.

Among the faculty members of the Newcomb School of Music who may always be counted upon to give interesting programs is Clara del Valle del Marmol, soprano. She entertained recently with an unusual selection of works ranging from old Italian (Perti and Scarlatti) to modern composers (Duparc, Saty and Bax).

The Tribune Music Bureau continues its semi-weekly gatherings at the different schools and public institutions. Miss Fred Werlein, director, deserves credit for the very interesting and carefully selected programs she has maintained, featuring both graduated and pupil talent. In the Sophie Wright High School's auditorium, Eugenie Wehrmann-Schaffner, concert pianist, entertained with a program of well-known selections consisting chiefly of Chopin. Her artistry is so vibrant, so limpid, so nearly flawless, and her interpretations so vivid that she is always enthusiastically received. Cecile Garitty, soprano, and Guy Bernard, pianist, offered an afternoon program at the Belleville School, Algiers; at McDonough High, Mrs. C. Bennette Moore, soprano, accompanied and assisted by Mme. Schaffner, entertained at a morning musical; at several other schools there have been student-recitals. O. M. L.

**Omaha, Neb.** The English Singers were presented by the Tuesday Musical Club. This most unusual form of musical art has been mastered by these singers to a degree which makes their offerings of compelling interest.

Marion Talley was introduced to a local audience through the agency of the American Legion Post No. 1, assisted by John Corigliano, violinist, and Stewart Wille, pianist. Miss Talley sang a program of opera excerpts and songs, to the very evident delight of an audience numbering about four thousand, who lavished applause and flowers on the singer.

For the second concert by the Omaha Symphony Orchestra, Conductor Sandor Harmati selected a program of widely diversified styles and schools. Beginning with the idyllic Country Wedding Symphony by Goldmark, Mr. Harmati next presented a group of multi-colored dances from El Amor Brujo by the Spaniard, de Falla, which in turn were followed by the Sibelius legend, The Swan of Tuonela. The Irish Tune from County Derry, arranged by Percy Grainger, and Smetana's Bartered Bride overture completed a program rich in character and contrast, one which commanded keen attention by the wide variety of its moods. Conductor Harmati measured up to the task of conducting these works in truly masterful style, displaying a complete command of the necessary means for revealing his intimate knowledge and understanding of the scores.

The unusual experience of hearing a Bach concerto for three pianos was provided recently at the Jewish Community Center, the pianists of the occasion being Marie Mikova, Eleanor Lear and Irene Trumble. The accompaniment was provided by a small orchestra conducted by Sandor Harmati. The great beauty of the work and the excellence of the performance could have only the one result of giving the highest artistic pleasure. On the same program, a Haydn Quartet and a group of short pieces were very well played by the West Sisters String Quartet. The concert was arranged by the Schmoller & Mueller Piano Co. J. P. D.

**Philadelphia, Pa.** (See letter on another page.)

**San Antonio, Tex.** The San Antonio Musical Club, Mrs. Lewis Krams Beck, president, presented Mary Jordan, contralto, in a home coming concert, which was all that the



**JULIETTE WIHL**

"A pianist possessed of exceptional qualities of technique and perception."—*Daily Telegraph* (London).  
 "Among the most interesting of contemporary artists."—*New York Herald* (Paris).

song, entirely in the English language. Mrs. Thommie Prewitt Williams was Mr. Beddoe's accompanist.

The Nashville Symphony Orchestra's series of six concerts—its eighth season of musical activity—opened in the War Memorial auditorium with a program featured by Charles Stratton, as soloist. The principal orchestra numbers were the first movement of the Cesar Franck D minor symphony, the Mozart Don Juan overture and the first movement of the Scheherazade suite. It was Mr. Stratton's rich, flexible, delicate-to-powerful voice and above all, his musically carrying-through qualities that brought him the ovations of the Nashville Symphony audience.

The Nashville orchestra, which is progressing under the baton of F. Arthur Henkel, its conductor since its inception, and under the management of Dr. George Pullen Jackson, whose vision and devotion were principally responsible for its existence, is now at its artistic best with a well balanced personnel of seventy players.

The Vanderbilt Singers, a chorus of fifty voices chosen from the student body of the university by that name, gave an attractive program of carols and other excellent Christmas chorales. The Singers, under the direction of Arthur W. Wright, who is a talented disciple of Dr. Davison and the Harvard Glee Club credo, have advanced to a surprisingly high level of choral ability in the one year of its growth. G. P. J.

**New Orleans, La.** Mark Kaiser has added another success to his list of achievements. In the Hunt Club of the St. Charles Hotel, the musical world of New Orleans experienced a rare and comparatively new treat—a women's string quartet. Its personnel is composed of Gladys Pope, first violin; Florence Hishew, second violin; Erin Black, viola, and Sara Lob, cello. These ladies have been carefully coached by Mark Kaiser, and have spent a great amount of time preparatory to the opening of a series of concerts. A series of three concerts is prepared for this season, each

## PACIFIC COAST DIRECTORY

**ARMSTRONG, FRANCIS J.**  
 Concert Violinist  
 Resident in Seattle, 1519 3rd Ave.

**BEHYMER, L. E.**  
 Manager of Distinguished Artists  
 705 Auditorium Bldg., Los Angeles

**BOGART, ANDREW**  
 Teacher of Singing  
 "A Message to Singers" mailed on request  
 26 O'Farrell St., San Francisco

**BOWES, MR. and MRS. CHARLES**  
 Voice—Mise en scene  
 446 South Grand View, Los Angeles

**BRESCIA, DOMENICO**  
 Voice Specialist—Composition  
 407-8 Marshall Square Bldg., San Francisco

**COOK, ELSIE**  
 Pianist  
 California Representative of Tobias Matthey Piano School  
 3325 Octavia St., San Francisco

**CORNISH SCHOOL OF MUSIC, INC.**  
 Dramatic Arts and Dancing  
 Nellie C. Cornish, Director  
 Roy Street, at Harvard, Seattle, Wash.

**JACQUES JOU-JERVILLE** of Paris  
 Formerly Boston Opera  
 and leading grand opera of France  
 Private Voice Studios  
 The McKelvey, Seattle, Wash.

**KANTNER SCHOOL OF SINGING**  
 Clifford W. Kantner, Director  
 306 Spring Street, Seattle, Washington

**LOTT, MR. and MRS. CLIFFORD**  
 Voice and Piano  
 Member American Academy of Teachers of Singing, N. Y.  
 912 W. 20th St., Los Angeles

**OATMAN, JOHN R.**  
 Musical Courier Correspondent  
 713 Couch Building, Portland, Ore.

**PERSINGER, LOUIS**  
 Management Selby Oppenheimer  
 68 Post Street, San Francisco

**ST. EMBER, ROSA**  
 "Producer of Vocal Artists"  
 4110 W. 3rd Street, Los Angeles

**SAN FRANCISCO CONSERVATORY OF MUSIC**  
 ERNEST BLOCH, Director  
 3435 Sacramento St., San Francisco

**SIMPSON, ELIZABETH**  
 Piano, Solfege, Harmony  
 Author of "Little Princes of Music Land"  
 26 O'Farrell St., San Francisco

**THE CORA W. JENKINS SCHOOL OF MUSIC**  
 46 Randwick Avenue, Oakland, Calif.  
 Boarding and Day School  
 Phone Piedmont 2993 W.

**TOWNS, KIRK**  
 Baritone  
 505 The McKelvey, Canadian Club  
 Seattle New York



# Music Notes from Coast to Coast

title implies, for she is most popular here. In private life she is the wife of Major Charles C. Cresson, whose family lives here. During her several years' absence, her voice seems to have taken on an added richness and fullness. The first part of the program consisted of songs by Schubert, Brahms, Kursteiner, Ronald, Burleigh and Strauss, with recalls and encores after each group, all sung with her customary artistry and opulence of voice. The second part consisted of songs of the Philippine Islands, which Miss Jordan collected while there. She gave the translation of each, making them doubly interesting. The accompanist was Walter Dunham, and such perfect support did he give that several times during the course of the program Miss Jordan included him in the applause. Mrs. Nat Goldsmith took Mr. Dunham's place at the piano for the last encore,

as he was compelled to catch a train to fill a recital engagement.

The San Antonio Musical Club, Mrs. Lewis Krams Beck, president, entertained with a program by members of the Dramatic Guild of the club, Mrs. Marvin Eickenroth, chairman, and Mrs. Richard French Spencer, vice-chairman. The first part of the program consisted of a foreword by Mrs. Spencer; a monologue, by Mrs. Eickenroth; and the Letter Duet from *The Marriage of Figaro* (Mozart) and Evening from *Pique Dame* (Tchaikowsky), charmingly sung by Betty Longaker Wilson and Mrs. O. B. Black, with Walter Dunham at the piano. The synopsis of each opera was given by Mrs. E. P. Arneson. The second part consisted of a one-act play, *The Trysting Place* (Booth Tarkington), directed by Mrs. James H. Bindley.

Delphine Klockman, coloratura soprano, and member of the faculty of the San Antonio College of Music, John M. Steinfeldt, president, was presented in a complimentary recital by the College. She displayed a voice of warmth and resonance, with an exquisite pianissimo and excellent technique. The splendid accompanist was Irena Wisecup, graduate of the class of 1925, of the College; she also contributed a group of solos, displaying fine musicianship.

The first program of the San Antonio Composers' Club, of which John M. Steinfeldt is dean, Mrs. Fred C. Wallace, secretary, and Hugh McAmis, treasurer, was given in the auditorium of the San Antonio College of Music.

Jose Conrado Tovar, pianist, was presented in a farewell appearance by the Bellas Artes Society. All the numbers on the program were given vivid, colorful interpretations, and with brilliant technique. The concluding number was the Trio No. 1 (Beethoven), beautifully played by G. Oseguera, violinist; Juan Macias, cellist, and Tovar.

The first of a series of operatic recitals arranged by Otto L. Fischer, of the Fine Arts Department of Wichita University, was given in the York Rite Temple auditorium. Wagner's *Rheingold* was analyzed. Lemuel Kilby, baritone, read the story of the opera while portions of the operatic score were played on the piano by Mr. Fischer. Mr. Kilby also sang the baritone parts of Wotan. Other arias of the opera were sung by Mrs. J. M. Finley and Wava Bachmann, sopranos, and Mrs. P. B. Youle, contralto, as the Rhine-maidens, and Ernest Krehbiel, tenor, as Froh. As a grand climax to the lecture-recital the five singers and a piano quartet (Frances Fritzen, Ethlyn Bowman, Lena Burton Weight and Velma Snyder) presented the scene where the Gods enter Walhalla.

**Worcester, Mass.** The concert in Mechanics Hall, by Fairlawn Hospital Aid chorus, J. Fritz Hartz, director, met with generous response and appreciation from a large audience. William Gustafson, Metropolitan bass, principal artist of the evening, was given an ovation, and the other soloists—Mabel Anderson-Pearson, contralto, and Alice Erickson, violinist, who was accompanied by her brother, Albert, were warmly greeted. The chorus of 110 female voices, Edith A. Ostman, accompanist, was enthusiastically applauded.

Irma Dubova, Russian soprano, pleased a sympathetic audience in Mechanics Hall with a group of songs of her country, including the works of Caletti-Bruni, Gretchaninoff and Moussorgsky in the first group, and La Forge, MacDowell, Huntington-Woodman and Spross in the second. Her accompanist was Stephanie Schehatowitsch, who likewise assisted Harry Melnikoff, Worcester violinist, and pupil of Leopold Auer, whose playing was in joint recital with the singer. The concert was the fourth in the Fanny

## Mme. Gorskaja to Sing Over Radio

The accompanying picture of Sophia Gorskaja, mezzo-soprano, was taken just before the artist made an aeroplane flight from Berlin to Dresden as the guest of the director of the Hansa Luftgesellschaft. Mme. Gorskaja, who is of Russian birth, has to her credit many successful operatic performances in Germany, Russia and Roumania. She also



SOPHIA GORSKAJA

has appeared in recital abroad, and is well known for the gramophone records which she has made for some of the largest gramophone companies in Germany.

Mme. Gorskaja came to the United States last October to continue her activities in this country. One recent appearance was in East Orange, N. J., before The Art Centre of the Oranges, upon which occasion the subject of Russian art and music was presented. The performance of the artist was so successful that Henry R. Poore, poet, wrote concerning it: "The singer was given an ovation by the audience after rendering a suite of Russian folk songs followed by an aria. The rich and powerful tones of the mezzo-soprano were given an added force by that dramatic content which we associate with the Slavic race." Mme. Gorskaja was accompanied by Alice Mengel, who also played a group of solo numbers. Mme. Mengel has won recognition in the Oranges and their vicinities because of her gifts for interpretation and improvisation.

On December 31, at 8:15, Mme. Gorskaja will be heard over the radio from Station WOR.

Hair course. Harry Melnikoff gave the first movement of Mendelssohn's E minor concerto as the opening number of the program. Miss Schehatowitsch deserved one-third honors for the musicale as her sympathetic playing provided inspiration and substantial background throughout the evening. C. E.

**CARL BUSCH**  
*Cantata "The Hunter's Horn"*  
For Baritone, 2 Horns, Woman's Chorus and Piano  
H. T. FITZSIMONS, Publ., 509 S. Wabash Ave., Chicago, Ill.



**ROSA LOW**  
Lyric Soprano

Management: R. E. JOHNSTON  
1451 Broadway New York City

Celebrated Spanish  
Piano Virtuoso  
Teacher of Many  
Famous Pianists  
19 West 85th Street,  
New York  
Telephones: Schuyler 1044 and Schuyler 9923

**JONAS**  
ALBERTO

MARTURO

**VITA**  
Voice culture—Opera coach  
Studio 803-804, Carnegie Hall, N. Y. Tel. Circle 1350

**VOICE HYGIENE CLUB, Inc.,**  
113 West 57th Street—Suite 1611

For Teachers, Singers, Vocal Students, etc.

Benefits: Entitles members to office medical treatment and advice, for any condition affecting the VOICE, NOSE, THROAT and EAR, between 2 and 5 p. m. daily (except Sunday), Monday and Thursday evening 8 to 9. Membership fee Fifteen Dollars per annum.

DR. JOHN J. LEVBARG, Medical Director  
Circle 6593



**EVA MALI**  
SOPRANO

COSTUME RECITALS

Mgt. Loudon Charlton  
Carnegie Hall, New York

**ETHEL GROW**

CONTRALTO

1781 Riverside Drive, New York

Phone: Lorraine 6958

**LEO PODOLSKY**

Some of the Important Engagements, Season 1927-28

Boston Recital, Nov. 28, 1927

New York Recital, Dec. 1, 1927

Chicago Symphony Orchestra,  
Dec. 30 and 31, 1927

Chicago Recital, Feb. 19, 1928

Detroit Symphony Orchestra,  
March 11, 1928

Mason & Hamlin Piano 300 Fine Arts Bldg., Chicago

**HUGHES**

Management: LOUDON CHARLTON Carnegie Hall, New York  
Steinway Piano Duo-Art Records

**CECILIA GUIDER**

SOPRANO—PRIVATE MUSICALES ONLY SEASON 1927-28  
Address: 1947 Broadway New York

**MISCHAKOFF**

Concert Master of the Philadelphia Orchestra, Stokowski, conductor  
New York Studio Philadelphia, Pa.  
701 Carnegie Hall 2109 N. 33rd St.  
Circle 1350 Columbia 6715

**CHASE**

318 W. 84th Street, N. Y. VOICE—PIANO—Coach—Accompanist—Teacher Endinet 5644

**ADELAIDE FISCHER**

LYRIC SOPRANO

Phone Nevins 8053 417 St. John's Place, Brooklyn, N. Y.

**ARNOLD CORNELISSEN**

Conductor Buffalo Symphony Orchestra

"Although there was no rehearsal the orchestral accompaniment of my piano concerto op. 5, under your baton, was excellent."  
"(Signed) ERNST DOMHAYL"

**AUGUST WERNER**

BARITONE

Address: 543—9th St., Brooklyn, N. Y. Telephone: South 8126

**JOSEFIN HARTMAN VOLLMER**

COACH AND ACCOMPANIST

"The perfect accompanist."—Mme. Schumann-Heink  
236 West 70th St., New York City Phone 9930 Susquehanna

**ROMANI** Teacher of  
ROSA PONSSELLE

Studio: 244 Riverside Drive, New York Tel. 4193 Riverside

**BACHHAUS**

WORLD TOUR, 1927-28

Argentina, Chile, Uruguay, Brazil, England, France,  
Germany, Austria, Italy, Russia, Poland, Spain

BALDWIN DUO-ART VICTOR  
Address: Piccadilly Hotel, London



**CROZIER OZMUN**

Soprano

Mgr.: H. C. SLEE, Room 1306, 505 Fifth  
Ave., New York  
Phone: Van. 0526

**ANTONIO CORTIS**

Tenor

Chicago Civic  
Opera Company

Victor Records



**ZERFFI** Teacher of Singing  
STUDIO:  
Voice Production without Interference 326A West 77th St., N. Y.  
ETHEL PFEIFER, Assistant Teacher Telephone Trafalgar 4385

**WITTKOWSKA** A. H. MALLERY  
DRAMATIC SOPRANO 5 Beekman St.,  
New York  
Member of Cincinnati and Philadelphia Grand Opera Co's.  
Formerly Chicago, Covent Garden, etc.

**N. De RUBERTIS, Conductor**  
KANSAS CITY ORCHESTRA AND CIVIC OPERA CO.  
Director of Kansas City Orchestral Training School  
1017 WASHINGTON STREET KANSAS CITY, MO.

**MME. CHARLES CAHIER** ROYAL  
HONORARY MEMBER OF THE GUILD OF VOCAL TEACHERS OF NEW YORK. LESSONS IN SINGING: Interpretation of opera, songs and oratorio; Training of accompanists a specialty.  
NEW YORK CITY: 22 West 49th Street. Phone Bryant 0291  
PHILADELPHIA: 1720 Chestnut Street, on Wednesdays of each week.

**LOUISE MAC PHERSON**  
PIANO VIRTUOSA  
Assistant to RICHARD BUHLIG  
490 West End Ave., New York Telephone: Trafalgar 2671

**JOHN A. HOFFMANN, Tenor**  
Member of the Artist Faculty of the  
CINCINNATI CONSERVATORY OF MUSIC

**NIKOLA ZAN**  
BARITONE AND VOCAL TEACHER  
Studio: 40 West 56th St., New York. Phone: 3900 Circle

**CHARLES SANFORD SKILTON**  
COMPOSER and ORGANIST  
University of Kansas Lawrence, Kansas

**ELIZABETH MAJOR**  
ALEXANDER VOICE  
Studio 24 Fifth Ave., New York. Stuyvesant 6410

**BAECHT**  
DISTINGUISHED AMERICAN VIOLINIST  
SERIOUSLY TALENTED PUPILS ACCEPTED  
Studio: 607 High St., Newark, N. J. Tel. Mitchell 1114  
TOWN HALL, N. Y., RECITAL, SATURDAY, JANUARY 21, 3 P. M.

**ANNIE LOUISE DAVID**  
HARP New York City  
180 Riverside Drive  
Mgt. HARRY AND ARTHUR COLEBURN  
33 West 42d St., New York 4832 Dorchester Ave., Chicago

**MACBETH**  
Chicago Civic Opera Company  
PRIMA DONNA SOPRANO  
Management: FLORENCE MACBETH, Inc. 606 W. 116th St., New York City

**JOHN McCORMACK**  
EDWIN SCHNEIDER, Accompanist

Direction D. F. McSweeney  
565 Fifth Avenue New York  
Steinway Piano Used

**CLEMENTINE DE VERE SAPIO** PRIMA DONNA  
Formerly: Metropolitan Opera, New York; Covent Garden, London; Theatre Royal, Madrid; La Scala, Milan; Grand Opera, Paris, etc. Principal English and American Festivals.  
VOICE DEVELOPMENT, STYLE, REPERTOIRE  
Address 109 Riverside Drive, N. Y. City Phone Endicott 8066

**ROMUALDO SAPIO** Vocal Teacher  
Formerly conductor Metropolitan Opera, New York, and European theaters. Coach to celebrities.  
VOICE DEVELOPMENT, STYLE, REPERTOIRE  
Address 109 Riverside Drive, N. Y. City Phone Endicott 8066

The great musical and managerial experience of  
**Antonia Sawyer**  
is placed at the disposal of artists and students seeking  
**ADVICE AND AID**  
towards making a  
**MUSICAL CAREER**  
Address: ANTONIA SAWYER, 106 Central Ave.,  
White Plains, N. Y. Phone: White Plains 2619.

## Mozart's D Major Symphony Heard in Philadelphia for First Time

Fritz Reiner, Conducting the Philadelphia Orchestra, Gives It a Superb Performance—Sophie Braslau Soloist—Opera Companies Offer Much of Interest

PHILADELPHIA, PA.—The Philadelphia Orchestra, under the direction of Fritz Reiner, guest conductor, presented a program, which could not fail to please the usual packed house, for there were three favorites, also a Mozart symphony, and the well known contralto, Sophie Braslau, as soloist. Beethoven's tragic Overture to Egmont opened the concert and was played in the strong, and massive style.

Miss Braslau, in her first appearance sang a cantata for One Voice with Orchestra, composed by Bassani—a violinist and composer of the late 17th century—arranged with accompaniment for piano by Malipiero and, as presented at this time, orchestrated most skillfully and colorfully from the piano score by Lucien Caillat of the clarinet section of the orchestra. Miss Braslau, who possesses a rich organ-like voice of unusual depth, powerful and yet none the less musical even in the low register, is an artist of an intense but well controlled dramatic character and was recalled many times after this work. Her appearance on the second half of the program, when she sang two songs, the first being Rachmaninoff's striking composition Fate, through which one hears as a melodic basis, the four opening knocks of Beethoven's Fifth. The second song, another demand upon Miss Braslau's emotional qualities, was On the Dnieper.

The Symphony in D major, closing the first half of the program and never before played here, was a beautifully played work, Mr. Reiner giving (if one may borrow from the pictorial artist) a fine and rich etching, placing it before his audience with his usual clarity and that satisfying unity. The Afternoon of a Faun opened the second half of the program, receiving a poetic interpretation and enthusiastic applause, in which William Kincaid first flutist, came into his own for his fine solo work. Wagner's Vorspiel and Liebestod from Tristan was the closing number, receiving an artistic interpretation; it was cordially received.

The Philadelphia Civic Opera Company gave an excellent performance of Puccini's La Boheme. Irene Williams, as Mimì, sang well and acted in a manner suiting the part. Pauline Lawn, as Musetta, was a decided success, investing the part with a sparkle and zest that brought her well-deserved applause. The four principal men's parts were superbly done. Norberto Ardelli, as Rodolfo, exhibited a fine voice in the many well-known arias and duets. Nelson Eddy was satisfactory as the lovable, happy-go-lucky Marcello; Sigurd Nilssen, as Colline, made an especially fine impression in the Coat Song in the last act. Reinhold Schmidt was equally good as Schaunard. Theodore Bayer as Benoit, Burnett Holland as Alcindoro, Pierino Salvucci as Parpignol, and Virgilio Cossoval as the Customs Officer, all took their parts well. An outstanding feature of the Civic Opera's performances is the fine work of the chorus, trained by Alexander Smallens, who also directs the operas with a knowledge and finesse most gratifying. The orchestra composed of Philadelphia Orchestra members, also contributes much toward success.

The Philadelphia Grand Opera Company gave a delightful performance of Tosca at the Academy of Music.

The second meeting of the Philadelphia Chamber Music Association was the occasion of the first appearance in Philadelphia of the Musical Art Quartet. It played Brahms' quartet in A minor, Mozart's Quartet in F Minor, and Andante and Scherzo from op. 64 by Glazounoff. Of the four movements of the Brahms, the minuetto was the outstanding one. It was very well done. The Mozart with its four movements was beautifully played, barring some excess of speed, and evoked generous applause from a fair-sized but musical audience.

The artists appearing at the Monday Morning Musicale in the Penn Athletic Club ballroom were Maria Koussevitzky, soprano; and Ivan Dneprof, tenor. Mme. Koussevitzky has a clear, refreshing voice, which she uses admirably, while her interpretations are characterized by an intellectual finish and beauty, thoroughly delightful. Dorothea Neebe Lange provided excellent accompaniments for Mme. Koussevitzky. Mr. Dneprof has a rich voice of remarkable dramatic capabilities. While he sang beautifully in songs by Stradella, Schumann, Strauss and Gliere, he was at his best in the aria from La Tosca (Puccini) and the aria from Dobrynia Nikitich (Gretchaninoff).

Students of the Leefson Conservatory of Music gave a splendid concert at the New Century Club. All of those appearing were pupils of Julius Leefson, the director of the conservatory, and surely reflected great credit upon their teacher. An unusual beauty of tone was evident in the work of all, especially that of Elizabeth Lloyd, Bertha Amzeinhoff and Bessye Goodman, while Sarah Beck exhibited a remarkably easy, clear technic. Albert Legnini, youngest of those on this program, played with a joyousness quite refreshing. Stanley Zeman played an Impromptu and Polonaise by Chopin and Idylle by Radnai with thoughtfulness and good tonal quality. Theodore Paxson, who closed the program, did the most finished work of the evening in a Sonata by Cimarosa, Etude by Chopin, and Intermezzo and Ballade by Brahms. His technic is clean and his interpretations interesting. His stage presence is also pleasing, bespeaking experience.

In spite of the heavy storm and resulting difficulties of traffic, a large audience was present at St. James Episcopal Church to hear Mozart's Requiem Mass given by the choir of men and boys, assisted by a quartet (Mae Ebry Hotz, soprano; Veronica Sweigart, contralto; Walter Torr, tenor; and George Russel Strauss, baritone) and about thirty members of the Philadelphia Orchestra, under the inspiring direction of S. Wesley Sears. The Mass received a masterly interpretation. The choir showed remarkable training, at Mr. Sears' hands, and sang with great precision of attacks. The soloists added greatly to the performance. Mrs. Hotz' crystal-clear, sweet voice rose with the utmost ease through the various difficult parts. Miss Sweigart's glorious, rich contralto was most effective. Messrs. Torr and Strauss were also heard to good advantage. The orchestral accompaniment was delightfully adequate but not obtrusive, and Mr. Sears gave a fine example of conducting, never allow-

ing a dragging moment, but adhering to the devotional atmosphere of the great masterpiece.

The Philharmonic Society of New York, under Willem Mengelberg, presented a fine program at the Academy of Music, before a good-sized audience. Opening with the Overture to The Bartered Bride (Smetana), Mr. Mengelberg gave to it a sparkling interpretation. The final number was Mahler's giant Symphony No. 5, taking somewhat more than an hour to play. While the length of it was criticized by some, it must surely be said that it was beautiful music.

M. M. C.

### Brooklyn Choral Gives Concert

The December 15 mid-winter concert of the Brooklyn Choral, fifty singers, Herbert S. Sammond, conductor, was heard by a fine audience, which enjoyed the large variety and excellent performance. The fifty young women sing with beautiful tone-quality, this being especially observable in Wagner's Dreams, Elgar's Snow, and Stebbins' Song of the Sea; following the last named in which grand climax was attained, conductor Sammond asked composer Stebbins to rise, if in the audience—which he did. There were many other notable choral numbers on the program, to which Florence Gwynne Blundell furnished sympathetic accompaniments, and Marion Devoy and Katherine Crocco, members of the club, were heard in well-sung solos. William Hain, tenor, prize-winner in the New York Atwater Kent contests, sang solos to everyone's delight, and Hannah Klein, pianist, also prize-winner in National Music Week contests, played a group of solos which were heartily applauded. Dancing in the social parlors followed.

### Ljungkvist Scores in Opera Recital

On December 5, Samuel Ljungkvist, tenor, assisted Charlotte Lund in her opera recital at Columbia University. The opera given was Pagliacci, Mr. Ljungkvist singing the part of Canio. The audience received him enthusiastically and after the big aria in the first act the applause was spontaneous and prolonged. He also assisted Mme. Lund in broadcasting the opera Mignon on Thanksgiving Day from station WHN, which because of its success was repeated from the same station on December 10.

### Grand Rapids Hears Anne Rockefeller

Anne Rockefeller, New York pianist, gave an interesting recital at the Browning Hotel, Grand Rapids, Mich., on which occasion she played with brilliancy and finesse Brahms rhapsody, Schumann's Romanza, and Hopak by Moussorgsky. Miss Rockefeller is preparing for her New York recital, which will be given some time in January or February.



*Julia Claussen*  
Mezzo Soprano  
Metropolitan Opera House

### Beautiful Tonal Quality

"I am very happy to possess one of your magnificent pianos—unexcelled in the beautiful quality of its tone—and splendor of structural line."  
JULIA CLAUSSEN.

**KRANICH & BACH**  
Grand—Reproducing—and  
Period Model Pianos

237 East 23rd St. New York  
77 EAST JACKSON BLVD., CHICAGO, ILL.  
CATALOGUE AND PRICE LIST UPON REQUEST



**Xander Discusses Washington's Musical Life**

Though Henry Xander has retired from professional musical activity in the capital city, his interest in the art, in which he was for many years a leading figure in Washington, has not waned. He is a familiar figure at all concerts, and the musical welfare of his native city is always a matter of vital interest to him.

The following observations (reprinted from an article in the Washington Star) are of interest and value, coming, as they do, from a man who was for over forty years identified with the musical best in the governmental hub of the country. Said Mr. Xander:

"I often wonder what the foreign diplomats stationed in this beautiful city think of the capital of a great and rich country not having its own opera, symphony orchestra, oratorio society and chamber music societies. Cities in conti-

nental Europe of 50,000 inhabitants have them. As opera is a losing venture all over the world, it is, therefore, supported and subsidized in Europe by the reigning houses, governments and municipalities.

"While at Stuttgart, Germany, a small town, I learned that the annual subvention of the former king was \$50,000 (from his private purse). In Paris there are four theaters subsidized by the government, viz., the Grand Opera, 800,000 francs; the Theatre Francais, 240,000 francs; the Opera Comique, 300,000 francs; the Odeon, 100,000 francs.

"To establish permanent opera for an entire season Washington needs the support of the United States Government.

"Washington in the past had a choral society that gave works of the great masters, with soloists of note, and on several occasions had the assistance of the Damrosch and Boston Symphony orchestras, the latter at the National Theater. Are we deteriorating?

"Small towns all over the country have given annual musical festivals, some of them for over a half century. Why can't we in the National Capital do likewise?

"The prime need in this city is a large building housing a good-sized concert hall for symphony societies and a smaller hall for recitals and chamber music with good acoustic properties. It would not pay, of course, unless it contained studios for the local teachers and possibly stores such as Carnegie Hall contains. A revenue-producing building is absolutely necessary in these materialistic days.

**Zilpha May Barnes Scholarship**

The offer of one year's free vocal lessons by Zilpha May Barnes (Wood) remains open until the contest, planned for early in January. This is open to anyone in America, but contestants must register with her in writing.

**NEW YORK COLLEGE OF MUSIC**

Forty-ninth Season 114-116 EAST 88th STREET Incorporated 1878  
Under the University of the State of New York  
CARL HEIN, Director AUGUST FRAEMCKE  
All branches of music leading to Teachers' Certificates, Diplomas and Degrees. Violin and Chamber Music: HANS LETZ; Theory and Composition: Prof. Dr. CORNELIUS RYDNER; Violoncello: WILLIAM EBANN; Vocal: MME. MARIE VAN GELDER, VERA NETTE, MINA ELMAN; Harp: A. FRANCIS PINTO; forty other eminent instructors. Individual instruction. Classes in Harmony, Sight Singing, Ear Training, Counterpoint and Composition commence October 13th. Catalogue on application. Address Dept. A.

**The Cleveland Institute of Music**

NEW TERM OPENS FEBRUARY 6  
Voice Piano Strings Theory Orchestra  
Regular courses lead to Bachelor of Music degree or Teachers Certificate.  
Public School Music Supervisors Course leads to Bachelor of Education degree conferred by Western Reserve University.  
Faculty of nationally known artists.  
Send for catalogue outlining courses, fees and dormitory rates  
MRS. FRANKLYN B. SANDERS, Director  
2827 Euclid Avenue Cleveland, Ohio

**OPENING THE AMERICAN BRANCH OF THE RENOWNED  
MODERN INSTITUTE OF VIOLIN**

PRESIDENTS: EUGENE TRAYE, FRITZ KREISLER, PABLO CASALS  
DIRECTOR: LUCIEN CAPET  
MASTER CLASSES: S. JOACHIM—CHATELAIN  
PARIS, FRANCE  
AMERICAN BRANCH  
Temporary studios (Apartment 1207)  
EITEL HOTEL, 900 Cass Street, CHICAGO  
Telephone Superior 4568  
PROFESSORS: MICHEL WILKOMIRSKI, GEORGES REPINAIRES, REMO BOLOGNINI  
ASSISTANT: FRITZ KREISLER  
PREPARATORY DEPARTMENT: LUCIEN SILBER

**GIRVIN INSTITUTE OF MUSIC AND ALLIED ARTS**

RAMON B. GIRVIN, Pres.  
CHICAGO'S NEW SCHOOL

ALL BRANCHES OF MUSIC AND DRAMATIC ART

Catalogues cheerfully mailed on request

"The Quality of Its Faculty Reflects the Standard of the School"

1430 Kimball Bldg.

A. J. WESTRATE, Mgr.

Phone Wabash 2293

**AMERICAN CONSERVATORY**

Chicago's Foremost School of Music and Dramatic Art

Eminent Faculty of 120

Catalogue Mailed Free

John J. Hattstedt, President  
Karleton Hackett, Adolf Weidig, Henriot Levy, Associate Directors  
KIMBALL HALL, CHICAGO, ILL.

**PROVIDENCE COLLEGE OF MUSIC**

(Formerly Hans Schnelder Piano School)

WASSILI LEPS, Director

Departments in Piano — Voice — Violin — Organ

Normal Course

DOROTHY MANDEVILLE FORD Secretary

509 Westminster Street, Providence, R. I.

Telephone Gaspee 0997

1892 ITHACA 1927  
Conservatory of Music  
Degrees Granted  
Placement Bureau Maintained  
SPRING TERM BEGINS JAN. 26TH

**LEEFSOON**

Conservatory of Music

JULIUS LEEFSOON, Director  
Weightman Building  
1524 Chestnut Street Phone Rittenhouse 5167  
PHILADELPHIA, PA.  
Lansdowne Branch  
Barker Building LANSDOWNE, PA.

THE creative teacher never teaches the same thing twice exactly alike. Do not let us be tied down to a hole-proof method no matter how "successful" it may be.

School booklet mailed upon request

**The Diller-Quaile School of Music**

947 Madison Ave. New York

**GRANBERRY PIANO SCHOOL**

ARTISTIC PIANO PLAYING  
Practical Training Course for Teachers.  
BOOKLETS—149 EAST 61ST STREET, NEW YORK

ESTABLISHED 1857

**PEABODY CONSERVATORY**

BALTIMORE, MD.

The oldest and most noted Conservatory in the Country Circulars Mailed

**ROBERT BRAUN**

Director

FACULTY OF FIFTY

Pottsville, Pa.

**COLLEGE OF FINE ARTS**

SYRACUSE UNIVERSITY

Four-year courses in Piano, Voice, Violin, Organ, Cello, Composition, and Public School Music leading to the degree Bachelor of Music.  
Modern equipment. Five pipe-organs. Dormitory for women music students. Reasonable tuition rates.  
For bulletin address Dean H. L. BUTLER, Syracuse University, Syracuse, N. Y.

**INSTITUTE OF MUSICAL ART**

OF THE

**JUILLIARD SCHOOL OF MUSIC**

120 Claremont Avenue New York City  
FRANK DAMROSCH, Dean—school for serious students. All branches. Moderate tuition fees.  
SPECIAL ANNOUNCEMENT—All talented advanced violin students will come under the personal observation and instruction of  
Prof. LEOPOLD AUER

**Cincinnati Conservatory of Music**

Founded 1867

AFFILIATED WITH THE UNIVERSITY OF CINCINNATI

Over three score years in the front rank of American Music Schools

Piano, Voice, Organ and all Orchestral Instruments, Opera, Orchestra, Theory, Composition, Public School Music (accredited), Languages, Drama and Dancing

Degrees, Diplomas and Certificates granted

Ideal Dormitories on ten-acre campus

BERTHA BAUR, President and Director  
Burnet C. Tuthill, General Manager

Highland Ave., Burnet Ave. & Oak St., Cincinnati, Ohio

**LAWRENCE CONSERVATORY of MUSIC**

A DEPARTMENT OF LAWRENCE COLLEGE

CARL J. WATERMAN, Dean

Appleton, Wisconsin

**BEL CANTO STUDIO, Inc.**

STEINWAY HALL, N. Y.

—Booklet-Program Mailed on Request—

Get on our mailing list for interesting Weekly Studio-Gram

**College of Music of Cincinnati**

ENDOWED

INCORPORATED

ADOLF HAHN, Director

Now in Fiftieth Academic Year

AN ENDOWED AND COMPLETE SCHOOL FOR MUSICAL EDUCATION

VOICE PIANO STRINGS THEORY  
OPERA ORCHESTRA CHORUS DRAMA

PUBLIC SCHOOL MUSIC—Accredited

Complete Courses lead to Certificate, Diploma, Degree

Dormitories

Affiliated with the University of Cincinnati

**AMERICAN INSTITUTE OF APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC

212 West Fifty-ninth Street, New York City

Kate S. Chittenden, Dean of the Faculty

MID-WINTER INTENSIVE COURSE FOR TEACHERS

January 3rd to January 27th, 1928

Credit may be applied towards the Junior Teacher's Certificate. Special programs arranged for the experienced teacher

Information on request: Ethel McIntosh, Managing Director

## Questions About Piano Study Answered

By Alexander Raab

Alexander Raab, eminent pianist, pedagogue and guest teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to piano study. Teachers and students may address Mr. Raab at 830 Orchestra Bldg., Chicago. Mr. Raab's time is so well occupied that he will only be able to answer a certain number of questions—naturally the most important—each week.

Q.—I have often wondered why so many teachers think it important to play with the pupil (in the treble of the instrument) during the lesson. Is there any pedagogic value in this and does it help the pupil to play more artistically?—F. B.

A.—Yes, there is no doubt that the practice on the part of the teacher of playing with his pupil has great pedagogic value. Often it is an absolute necessity, for there are many points which are difficult if not impossible to present as clearly in words as through the direct example of the teacher's performance besides saving a vast amount of time. Some of the difficulties which may be overcome more easily by this means are faulty rhythm, hesitancy, failure to maintain the proper tempo, lack of style, slovenly habits of playing and interpretation in general. Thus, the pupil's artistic development is unquestionably promoted.

If the playing of the teacher is to be of any real assistance to the pupil, it must be a matter of course, and be very clear as to accent, phrasing and tempo.

Personally I prefer to play along with my pupil at a second piano instead of using the treble of his instrument since the transposition of a part into the higher octaves involves such a loss of tone quality and sonority as to lessen the good effects which may be obtained from this manner of teaching.

### More Re-engagements for Isabel Richardson Molter

Isabel Richardson Molter was soloist at the last of the Renowned Artists' Concerts, given under the auspices of Carroll College in Waukesha, Wis. The Waukesha Freeman said: "This was a fitting close to a most artistic season of music of the highest class. Mme. Molter's beautiful soprano voice, with its tone blending of unusual sweetness, was especially pleasing to the audience. Mme. Molter's piano accompanist was her husband, Harold Molter, who is a genuine artist. Both were warmly applauded by the audience."

This was a re-engagement in Waukesha. Mme. Molter has also been re-engaged for a recital at Iowa University, Iowa City, on February 27, and as soloist with the People's Symphony Orchestra of Boston in March. On December 11 she sang with the St. Louis Symphony Orchestra and on December 17 gave a recital in South Bend, Ind.

### Pennsylvania Grand Opera Announcement

During the first four months of the year, the Pennsylvania Grand Opera Company will give five performances at

the Metropolitan Opera House, Philadelphia, the operas to be presented being Tosca, La Gioconda, Andrea Chenier, Kovachina and Aida. In addition to the Philadelphia performances, two operas will be given in New York City and five subscription performances in Pittsburgh.

The company recently gave three operas in Philadelphia with great success. Titta Ruffo was starred in Hamlet, and there were excellent casts for Otello and La Traviata.

### Loretta Gagnon Wins Piano

Loretta Gagnon was selected as winner of the Chickering grand piano in a contest held recently by the Outlet Company of Providence, R. I. The compositions played were Beethoven's Sonata Pathétique, Chopin's etude, op. 25, No. 4, Debussy's Reflets dans l'Eau, and the Mozart sonata for



LORETTA GAGNON

two pianos. Miss Gagnon is a graduate of the Providence Commercial High School, and for five years has been a student of the Hans Schneider Piano School, which last January was reorganized as the Providence College of Music by Wassili Leps, with whom the pianist now is studying. Three pupils of the College entered the contest; all three passed the elimination contest, and at the finals stood as follows: Miss Gagnon, 438 points, Raymond Knapp, 430, and Annette Aubin was third on the list. The judges were Mrs. Caesar Misch, Richard Buhlig, Hans Barth, Walter Butterfield and Professor M. Weir.

### Ingeborg Torrup in Dance Recital

Ingeborg Torrup, Scandinavian dancer, made her New York debut at the Bijou Theater on December 18, and created an excellent impression. She terms her dances impressionistic in the sense that they do not attempt to represent nationalities, historical periods or literary ideas, but simply aim to translate into terms of moving plastic the structural form and the emotional content of musical compositions. However, whatever the dances may be termed, each one has rendered with such skill and grace, such a fine sense of rhythm and excellent phrasing that the audience remained en masse at the conclusion of the program for the extra numbers which were given. Miss Torrup possesses a fine dramatic instinct, and is enabled, therefore, to present convincingly such numbers as Ase's Death from the Peer Gynt Suite and the prelude in G minor by Rachmaninoff. She was equally successful, in lighter numbers which included a Brahms waltz, a Beethoven minuet, and mazurkas by Chopin and Scharwenka. The novelty of the program was Variations on a Theme by George M. Cohen, and it proved most interesting as given by Miss Torrup.

Carroll Hollister played effective accompaniments.

### Busy Half Season for Crooks

Richard Crooks' season so far has been an unusually active one. The following are a list of his appearances: October 1, recital in Beethoven Hall, Berlin, Germany; 3-8, four recitals in Oslo (Christiania), Norway; 26, New York recital at Carnegie Hall; 30, soloist with The Society of the Friends of Music, New York, in Beethoven's Missa Solemnis (re-engaged following performance of same work last season); November 8, Paterson, N. J.; 11-12, first soloist of the season with the St. Louis Symphony Orchestra; 15, Philadelphia Matinee Musical (re-engagement); 16, Detroit, Mich.; 17-18, soloist with the Detroit Symphony Orchestra; 20, soloist with The Society of the Friends of Music, New York, in the Bach Magnificat; 22, Akron, O.; 24, Maxwell Hour, from WJZ, New York (third appearance in two seasons); December 1, Washington, D. C., for President and Mrs. Coolidge; 6, New Rochelle, N. Y.; 19, New York, soloist with the New York Philharmonic Orchestra in the first performance in America of Zoltan Kodaly's Psalmus Hungaricus.

Mr. Crooks' engagements for the new year promise to continue this excellent record.

### Arden to Sing at Sorbonne

Cecil Arden has been engaged to give a program of American and English songs at the Sorbonne. This will be the first time that the American songs will have been sung there, and it is, therefore, somewhat of an honor for this American singer.

## Questions About Violin Study Answered

By Leon Sametini

Leon Sametini, distinguished violinist, pedagogue and teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to violin study. Teachers and students may address Mr. Sametini at 830 Orchestra Building, Chicago. Mr. Sametini's time is so well occupied at the Chicago Musical College that he will only be able to answer a certain number of questions—naturally the most important—each week.

Q.—Will you kindly enlighten me about the Bach Sonatas for violin alone? I have three different editions and I notice that not only the fingerings and bowings are very different, but the notes as well. Does one have to play the chords simultaneously or broken? When the melody notes in the chords are in the bass, should one play the chord first and return to the lower note afterwards?—J. P.

A.—Evidently among your three editions you haven't the ones edited by Ferdinand David (published by Kistner, Leipzig, Germany), and by Joachim-Moser (published by Bote & Bock, Berlin), as both include a copy of Bach's manuscript, which is as near correct as possible. The editors of the various editions have naturally all studied Bach's manuscript and each one has deciphered it differently in many doubtful places.

If you compare the manuscripts printed below in the David and Joachim-Moser editions, you will notice that even the manuscripts are not always exactly alike. The fingerings and bowings are mostly those which the editors of the various editions marked for their own use, and are therefore optional as they may not suit others. They are, however, in each case, the work of great violin authorities such as David, Joachim, Hellmesberger, Auer, Sitt, Rosé, etc. Changing fingerings and bowings is a common habit among violinists, but whether an improvement is always noticeable is doubtful, especially when the violinist makes the changes at random and without any consideration for the composition. He may find when he appears in public that his changes were after all, no improvement.

Playing the notes simultaneously or broken is a matter of taste. When the melody note is in the bass, most every violinist plays the entire chord first and returns immediately to the melody note, although my ear has never enjoyed the effect. Musically speaking, it is very correct, but, violinistically, it sounds ugly and uninteresting to me. It is a simple matter on the organ (after all, Bach was an organist), or on the piano, but on the violin it is different. It would sound still worse on a cello. The Adagio of the C major sonata No. 5 will easily make you choose between the one way and the other. Many years ago I asked one of the greatest violinists, in order to strengthen my belief in this matter, why he did not, when playing the notes in the first variation and other similar places in the Chaconne, return to the melody notes, to which he answered: "Those who notice it will immediately realize that my 'violinistic' taste does not approve of it."

### Rosenthal's New Piano Composition

BERLIN.—Moritz Rosenthal has completed a new piano work, Zehn Charakterstücke über ein eigenes Thema. T.

**GUTMAN**  
FOLK SONG RECITALS  
IN COSTUME  
Management: ERNEST BRIGGS, INC.  
1400 Broadway, New York, N. Y.

**J. FRED WOLLE**  
ORGANIST

Mgt. THE WOLFSOHN MUSICAL BUREAU OF NEW YORK, Inc.  
712-718 Fisk Bldg., New York

**GALLI-CURCI**  
**SCHIPA**  
**RETHBERG**  
**LHEVINNE**  
**TIBBETT**

Management

**Evans & Satter**  
527 FIFTH AVE., NEW YORK



**E. NORENA**

Soprano

Chicago Civic Opera

Mgt. Arthur Judson  
STEINWAY HALL, NEW YORK

Baldwin Piano Used



**Reddick Conducts Merry Wives of Windsor**

Even though it was raining hard on December 13, the journey to the Little Theater in Brooklyn was well worth while. There the Little Theater Opera Company, of which Kendall K. Mussey is director and William J. Reddick conductor, has been presenting *The Merry Wives of Windsor*, and what a mighty good performance this one proved to be! In the first place, the theater itself is a gem, and when Mr. Reddick and his orchestra of about sixteen men were playing the familiar overture, which they did excellently, the writer knew the evening was to be enjoyable. There was a certain successful air about the place.

When Mistress Ford was introduced in the attractive person of Helen Ardelle one sat back with a feeling of security and remained that way throughout. Right here it must be said that Miss Ardelle should go far in her career. One wonders where she has been all this time, even though she is young. She has a soprano voice of fine quality, pure and resonant, which she uses with what would appear to be the skill that comes with experience. She acted with spirit and has a distinct feeling for the stage. She easily won first honors. Nyra Dorrance as Mistress Page did well and revealed a rich voice. If the voice of Irma de Baun, as Alice Page, sounded a little thin during the first part, she made a very favorable impression in the final act. Wells Clary was well cast as Sir John Falstaff, his rotund, comical make-up being amusing; he sang his lines with gusto and acted with conviction. Paul Parks handled the role of Mr. Ford satisfactorily, while Jere Collins, William Hains (who has a light tenor voice of lovely timbre), William Rodenbach, and others were excellent.

In a word, each member of the company seemed to take a particular interest in what he or she was doing and did it well, the result being excellent. The chorus, which was trained by Mr. Reddick, sang with a tonal quality that was pleasant, and their acting was likewise good. Rudolf Brooks and Jack Chord are responsible for the scenic production and Juliet Thompson designed the ballet costumes. Herbert Burrall was in charge of the lighting. The orchestra, under Mr. Reddick, played extremely well throughout the performance. While it was limited in the number of men, the volume was right for the size of the theater and proved a perfect accompaniment for the singers. At all times, Mr. Reddick had the orchestra under his control and when this reviewer left it was with a fixed idea to hear the company's next production, *The Elixir of Love*, which opens on February 13.

**Activities of Klibansky Artists**

Emma Canada, artist from the Klibansky studio, gave a successful recital in Jackson, Tenn., on December 2. Cyril Pitts and Thomas Muir began their engagement at the Capitol Theater, New York, on December 11. Margaret Miller Zinke is now with the Desert Song company at the Imperial Theater, New York. Vivian Hart is having great success with her appearances at the Keith Theaters; at present she is singing at the Keith Theater in Baltimore.

Lottie Howell, who is with My Maryland company, is achieving new honors in Columbus, Ohio; she has the leading role. Irene Taylor sang at the Women's Club in Boston recently and also at the Allston Club. William Weigle scored in Boston on December 7. Ruth Agee, Katherine Kent and Edna May Hamilton are continuing their successful appearances on a vaudeville tour. Fannie Block sang in Mt. Clemens, Mich., on December 6.

Mr. Klibansky will hold master classes in Detroit, Mich., beginning in 1928.

**Del Campo Honored in Washington**

WASHINGTON, D. C.—Sofia Del Campo, Chilean coloratura soprano, received an ovation at the Pan-American concert given here. The audience was distinguished and included members of the Diplomatic Corps and prominent so-

ciety leaders. The wife of the Ambassador of Chile held a reception in Mme. Del Campo's honor. At the piano was Nilo Menendez, who accompanied the soprano with unusual artistry. Mme. Del Campo and her accompanist will be guests for a few days of the Chilean Embassy. J.

**New York Critics Commend Alice Ralph Wood**

The December 5 recital, in Steinway Hall, New York, given by Alice Ralph Wood, soprano, was a pleasant and successful affair, the young singer being heard in four groups of songs, in German, Italian, French and English. The large audience applauded and encored her vigorously,



ALICE RALPH WOOD

and admired her clear enunciation, warm expression, and intelligent singing. She is the soprano of the Temple Israel, Far Rockaway (one service only), which leaves her free to accept Sunday evening church, or other engagements.

The following sentences are quoted from some of the press comments: "Miss Wood appeared to good advantage in Strauss songs . . . gave evidence of more than an ordinary share of talent" (Morning Telegraph); "She stepped on the platform with assurance and ease, and sang with lovely, full tones, artfully placed. . . . Her program was nicely balanced with lyric and dramatic songs; Debussy's *Fantoches* was tossed off with a light and delightful lilt, and *Clair de lune* was delicately rendered" (Evening Post); "Pink, petite and pretty, and gave pleasure with a voice of agreeable quality, conveying clearly the mood of poetic texts; she was cordially received by a friendly audience" (Times); "She sang with considerable feeling; soft, sustained notes appeared to show her voice to best advantage" (Herald-Tribune); "Pretty, Young Voice—A large and appreciative audience attended her song recital at Steinway Hall" (American).

**Matthay Associates to Meet**

The American Matthay Association, the organization of the American pupils of Tobias Matthay, London piano pedagogue, are to hold their third annual convention at the Riverdale School of Music, 253rd St. and Albany Post Road, N. Y. C., on December 29, 30, and 31. The first evening will be devoted to a reception and the reading of letters and cablegrams and of two articles prepared by Mrs. Matthay. The morning of the 30th will be devoted to business, the first part of the afternoon to a competition from

among students of the teachers in the Association for the \$1,000.00 towards the expense of a year's study in London with Matthay. Concert engagements allowing, the judges will be Myra Hess, Harold Samuel and Harriette Brower. After tea there will be a paper from Prof. Clarence Hamilton of Wellesley College, and a review, by Richard McClanahan, of Fielden's new book on Piano Technique. In the evening, Raymond Havens, Boston pianist, will present a recital to the delegates and their friends and pupils. One of the interesting features of this year's convention is that pupils of members may attend. The morning of December 31 will be devoted to unfinished business, and the convention will come to a close with a luncheon. Some sixty Americans have studied personally with Matthay, and it is expected that about half of these will gather at Riverdale for this year's meeting.

**Interesting Matter in Judson Bulletin**

Concert Management Arthur Judson's Bulletin for December contains reading matter which is interesting not only to local concert managers but also to musicians themselves. There are several sketches of artists as personalities which were written to explain the psychology of some interpreters of music. Sidelights are given on the thoughts and feelings of a debutant on his (or her) first tour; then the successes and misgivings of a "veteran" are taken into consideration, following which an artist "fresh from European triumphs" is dwelt upon. As already stated, these sketches are worth reading and should be of assistance to local managers.

The December Bulletin also has an article on the program department of the Judson Management, a department which is not talked very much about but which is an important one. Two other articles are *Selling an Artist* and *After the Debut*, the latter dealing with the large number of students who come to New York each year to make debuts only to result in failure and offering suggestions to local managers as to how to overcome this difficulty.

**Norfolk Clamors for More of Munz**

Mieczyslaw Munz, Polish pianist, recently played to an enthusiastic audience at the auditorium of the Women's Club in Norfolk, Va. The following is an excerpt from the Virginia-Pilot and Norfolk Landmark: "Norfolk had the opportunity of hearing the celebrated Polish pianist, Mieczyslaw Munz. The audience was so enraptured with his splendid artistry that it clamored for more until Munz had to stop playing from sheer exhaustion. Norfolk owes a debt of gratitude to Bristow Hardin for the privilege of hearing one of the world's greatest pianists, and it is to be hoped that we will soon hear him again."

**OPPORTUNITIES**

WANTED—Broadway manager of repute is seeking cultured voices—all grades—male and female—exceptional opportunity—Reply to "J. G." care of MUSICAL COURIER, 113 West 57th Street, New York.

FOR SALE—Small grand piano in excellent condition. Considered by professional pianists to have perfect tone and action. Telephone: Keeler, Bryant 4592, before 10 a. m. for appointment.

**The Vanderbilt Studios**

of New York  
Mrs. Mabel Doble-Schoele, Proprietor  
15 East 9th St., 13-15 East 38th St.  
Apply 15 East 38th Street  
Resident, non-resident studios, with or without bath.  
Furnished studios with piano for summer sub-let.  
Piano studios rented by the hour.  
Telephones, Lexington 8998 and 10125  
VANDERBILT STUDIOS INN  
At 13 East 38th Street  
Excellent food at moderate prices

**ISSAY LUKASHEVSKY**

VIOLIN INSTRUCTION  
Address: 36 West 112th St., N. Y.  
Tel: Monument 0338

**CATHERINE DE VOGEL**

Recitalist of Folk Songs in costumes from Holland, France, England and Germany  
Address: 136 West 88th St., N. Y., Schuyler 0204

**DICKSON**

TEACHER OF SINGING  
OPERA—CONCERT—MUSICAL COMEDY  
Studio: 406 W. 57th St., N. Y. C. Tel. Col. 6610

**SOPHIA GORSKAJA**

Russian Mezzo Soprano  
MYRRA S. STOLIAR,  
Personal Representative  
190 Greenwood Avenue, East Orange, N. J.

**LYDA NEEBSON**

SOPRANO

"She is a real artist and the public was enchanted."—*Berlin Western*.

Management

RICHARD COPLEY,  
10 E. 43rd St., New York

**RADIE BRITAIN**

COMPOSER PIANIST  
Chicago, Ill.

**ALICE HACKETT**

In Musical Interpretations for Children and Musical Pictures for Women's Clubs  
1510 3rd Ave., N. Fort Dodge, Ia.  
Met. Edna BLANCHE SHOWALTER, Auditorium Bldg., Chicago

**MARION F. LEDOS**

SOPRANO  
American Concert Management, Inc.  
Chickering Hall, 27-29 West 57th Street  
New York City

**L. LESLIE LOTH**

PIANIST—COMPOSER  
Teacher of Piano and Composition  
Interviews by Appointment  
Studio: THE BELVEDERE  
319 W. 48th St., N. Y. Phone: Penna 3973

**HAROLD BRYSON**

TEACHER OF SINGING

151 W. 57th St.  
New York  
Phone: Circle 6151

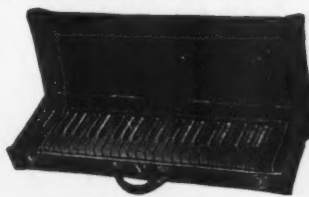
**VIRGIL PORTABLE KEYBOARD**

For Pianists and Piano Students

Invaluable when travelling, or living in small rooms.  
Perfect touch, weight variable.  
Excellent for keeping a repertoire, perfecting technic, and strengthening fingers.

Catalog on Request

Virgil Piano School Co.  
139 West 72nd Street, New York

**ENGINEERING AUDITORIUM**

Available for Concerts, Recitals, Lectures, etc.

Rates Moderate  
ACCOMMODATES 880  
29 West 39th St., N. Y. C. Pennsylvania 9220



MME. LILLIAN CROXTON  
COLORATURA SOPRANO  
Mgt. Lillian Croxton, Hotel Hamilton, West 73d Street, New York City

**JAMES HAUPT**

TENOR

Mgt: S. L. Ross, National Broadcasting Co.  
711 Fifth Avenue New York

**ABBIE MITCHELL**

SOPRANO

Beaumont says: "There was a commingling of beauty and pain I shall not forget."  
Management LESLIE A. TOMPKINS, 272 W. 115th Street, New York City.



SAMUEL GINSBERG  
BARITONE

Tofi Trablises Vocal Studios  
154 W. 78th St., N. Y. City

## Harpsichord or Piano?

(Continued from page 12)

that which passed in the mind of the master when he composed for keyboard instruments. That our modern grand piano is this instrument is something that is apparent to everybody.

"Nothing could be more absurd than to wish for the clavichord back for the performance of Bach's keyboard compositions, not to mention the harpsichord, which had only the smallest meaning in itself for Bach's own practice of his art. And if in recent times the popularity of his keyboard compositions has grown more and more, one of the reasons, among others, is that it is felt that at last, through the piano, a means is at hand great enough to cope successfully with the content of these works."

One sees then what Spitta has to say about the matter; for the harpsichord enthusiasts he is anything but a support.

Those two collections of pieces, the Inventions and the Well-Tempered Clavichord, have been looked upon as long as one can remember, and justly so, as the two greatest works of Bach's keyboard compositions. They belong right side by side; both were written, first of all, for musicians, for those "ambitious to progress" as well as for those "already well-trained"; both, according to the titles, are to serve an instructive purpose; but they contain, however, without any pretext at superficial virtuosity, music of the greatest intrinsic worth, the greatest depth and the greatest variety of mood that the keyboard literature can boast of. As a pure matter of course Bach must have chosen for music of this sort the instrument which was the most capable of expression among those which existed in his time; namely the clavichord.

For those who wish any further proof, let us turn to a very important source, one which, curiously enough, has never been mentioned in this connection, and one which will at the same time relieve Forkel of the suspicion which has been aroused against him of having given forth an arbitrary judgment in the matter.

This source is a necrology of Johann Sebastian Bach, written by Philip Emanuel Bach and Johann Friedrich Agricola, which appeared in Mizler's "Musical Library" in 1754. Agricola, who was a conductor of the court orchestra in Berlin, and a man of wide culture, had been a pupil of J. S. Bach for fully three years "in performance and composition." During this time (1738-41) he played the harpsichord in the Music Society under Bach's direction, and, in addition, the accompaniments in church. There is therefore not the slightest doubt that he must have known beyond question his master's opinion in regard to the keyboard instruments and also how Bach wanted his keyboard compositions performed.

Philip Emanuel Bach spent the first twenty years of his life in his father's house, so that he also is a witness whose competency cannot be questioned. The honor in which he held his father is something that is constantly apparent, so that it is quite impossible to believe that he would have deliberately placed his own opinions or decisions above those of his father, particularly in a necrology gotten out in memory of the latter.

This necrology contains at the close a summary of the works of Bach, and, in the case of the keyboard compositions, the instruments for which they were intended are indicated, which makes the list a matter of prime importance in the present discussion. Indications of this sort are sometimes difficult to understand in the old writers, on account of the uncertain manner in which the expressions are used. The word Clavier was used in a broad sense as a synonym for "keyboard," taking in all keyboard instruments, including the organ; in a narrower sense, however, and in popular parlance, the word Clavier was synonymous with Clavichord, which had a sound too foreign for popular use.

This double meaning can very easily lead to misunderstandings nowadays, but fortunately not in the following case, for here we have simply to deal with two classes of keyboard compositions, of which one bears the indication "für das Clavicymbal" (for the harpsichord) and the other "für's Clavier" (for the clavichord). In this case Clavier cannot possibly mean anything else than clavichord. The list includes first those works published during Bach's lifetime, then those which remained unpublished. As those which belong to the first class were intended for the public at large, for the "music lovers," it is quite natural that they are all indicated as being for the harpsichord. The text of the necrology, as far as the keyboard compositions are concerned, reads as follows:

"(1) First Part of the Keyboard Studies (Clavier Uebungen), consisting of six Suites."

(Here any further information is lacking, but doubtless it is the Partitas which are referred to. It was through these compositions, which were undoubtedly written for the harpsichord, that Bach became known to the general musical public. The title of the original edition reads as follows: "Keyboard Studies, consisting of Preludes, Allemands, Correntes, Sarabands, Gigue, Minuets and other pieces in lighter style (Galanterien), composed for the enjoyment of music-lovers," etc.)

"(2) Second Part of the Keyboard Studies, consisting of

a Concerto and an Overture for a harpsichord with two manuals."

(The original title reads: "Consisting of a Concerto after the Italian manner and an overture in the French style, composed for a harpsichord with two manuals, for the enjoyment of music-lovers," etc.)

"(3) Third Part of the Keyboard Studies, consisting of various Choral Preludes, for the organ."

"(4) An Aria with 30 Variations, for two keyboards."

(In the original, "The Keyboard Studies, Part IV, consisting of an Aria with different Variations for the Harpsichord with Two Manuals. Composed for the enjoyment of music-lovers," etc.)

The second part of the list begins with the words: "The unpublished works of the late Bach are about as follows." This part contains:

"(9) Two books of 24 Preludes and Fugues each, in all keys, for the clavichord (für's Clavier)."

(Note well, not "für Clavier," but "für's Clavier"!\*) The original title of the Well-Tempered Clavichord reads: "For the use and benefit of musical young people who are ambitious to learn, as well as for the especial pleasure of those who are already skilled in the art," etc.)

"(10) Six Toccatas, for the clavichord."

"(11) Six Suites, ditto."

"(12) Six more, ditto, somewhat shorter."

"(15) Various Concertos for one, two, three and four harpsichords."

"(16) Finally, a large number of other instrumental compositions of all kinds, for various instruments."

Through oversight the two and three-part inventions are not mentioned in this list. When I considered it necessary to guard Philip Emanuel Bach and Agricola from any possible reproaches of bias in the matter, I had in mind the fact that in this catalogue all the Suites of J. S. Bach are listed as having been composed for the clavichord. The classification of the French Suites, under "12" is, one must admit, not quite clear, in so far as one cannot be quite certain if the word "ditto" refers to "Suites" or "für's Clavier." The probability is in favor of the latter.

\*That is to say, not "for the keyboard" (in the general sense) but distinctly "for the clavichord."

(To be continued)

### Moiseiwitsch's Programs

Benno Moiseiwitsch announces an interesting plan for his New York appearances during the present season. He is to give three recitals, January 2, January 22, and February 12, all three at Town Hall and all three in the afternoon, and his programs are to be arranged, so to speak, chronologically, the first program being by classical composers, the second by romantic composers, and the third by modern composers.

*Matchless*  
**MILTON**  
PIANOS

*An Instrument of Pleasing Tone and Touch that Any Student can Afford to Buy*

*Endorsed by Musical Celebrities*

MILTON PIANO CO.  
New York

**Bush & Lane**  
"THE HOUSE OF GRANDS"  
Concert, Parlor and Small Grands  
Period and Modern Designs  
Exclusive Manufacturers of the  
Grand in Upright Form  
Reproducing and Player-Pianos  
Wetzel-Mignon, Licensés, and Cecilian  
**Bush & Lane Piano Company**  
Holland, Michigan  
Write for Art Catalog

### COLORADO DIRECTORY

**MADELEINE VANCE BROOKS**  
Certified teacher of Juliani, Paris  
G. B. Lamperti and Royal Conservatory,  
Dresden

Concert and Opera Repertoire  
23 E. 18th Ave., Denver

**COLORADO WOMAN'S COLLEGE**  
CONSERVATORY  
Denver  
Iliff Garrison, Dean

**THE DENVER COLLEGE OF**  
MUSIC, INC.  
The Largest in the West  
Public, endowed and non-profit making  
Edwin John Stringham, Mus.B., P.D.,  
Dean

**THE DENVER CONSERVATORY**  
OF MUSIC, INC.  
Paul Clarke Stauffer, Director  
Colfax Ave. at Vine Street, Denver

**BLANCHE DINGLEY-MATHEWS**  
PIANO WORK, INC.  
1000 Pennsylvania Street, Denver

**THE FLECK PIANO SCHOOL**  
A School for artistic Piano Playing  
A training school for Piano Teachers  
Edward B. Fleck, Director, 1527 High St.,  
Denver

**RICCARDA FORREST**  
Concert Violinist and Teacher  
Lamont School of Music  
1170 Sherman St., Denver

**MARGARET DAY GRUBB**, Concert  
Pianist  
J. ALLEN GRUBB, Tenor  
Oratorio, Opera, Concert  
Studio, 1175 East 11th Ave., Denver.  
Phone: 9435 York

**WINIFRED HOWE**  
Former assistant to Nadia Boulanger, Paris  
Thoro training in Solfege, Harmony,  
Counterpoint and Composition  
Studio: 1437 Glenarm St., Denver

**MILDRED RUHGE KYFFIN**  
Contralto Soloist; exponent of methods of Percy Rector Stephens, N. Y.  
Studio: 1000 Grant St., Denver

**LAMONT SCHOOL OF MUSIC, INC.**, Denver  
Florence Lamont Hinman, Director  
The school producing two 1st Prize winners (Ina Rains and Frank Dinhaupt), at Sesqui-Cent. Nat'l Contest

**JENNIE L. LIVERMAN**  
Teacher of Piano and  
Dalcroze Rhythmical Gymnastics  
Studio: 1322 E. Colfax Ave., Denver

**FLORENCE DENNY MORRISON**  
Concert Pianist and Accompanist  
Studio: 1415 Elizabeth St., Denver

**EDITH M. PERRY**  
Piano Studios, 1651 Ogden Street  
Denver  
Training of the highest standard in both  
Technic and Interpretation

**PROGRESSIVE SERIES MODEL**  
PIANO STUDIOS  
Corinne M. Bourk, Mus. B.; Ruth Flynn  
Patton, Mus. B.; Velma Cashmore;  
Eunice McLaughlin; Jeanette Field;  
Dorothy E. Tefft  
Studios: 1109-11 E. Colfax, Denver

**E. H. BAXTER RINQUEST**  
Specialist in singing, speaking and  
restoring the voice  
**EDITH KINGSLEY RINQUEST**  
Pianist and teacher, 25 E. 18th St., Denver

## LESTER PIANO

ONE OF THE  
OLD MAKES

P H I L A D E L P H I A

## The DAVENPORT-TREACY PIANO

*Built for the Studio-Delightful  
in Tone and Touch-Moderate in Price*

Davenport-Treacy Piano Co, New York



# THE STEINWAY PIANOS

Are Everywhere Known As  
THE STANDARD PIANOS OF THE WORLD

STEINWAY & SONS  
NEW YORK LONDON HAMBURG

Represented by the Foremost Dealers Everywhere

# Mason & Hamlin

"THE STRADIVARIUS  
OF PIANOS"

Recognized more and more as  
musically the most beautiful piano  
the world has ever known.

MASON & HAMLIN CO.  
BOSTON - NEW YORK

# KRANICH-&-BACH

*Ultra-Quality PIANOS  
and PLAYER PIANOS*

Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

A Few of the 250 World-  
Famed Pianists Who Have  
Recorded for, and En-  
dorsed the Original Welte-  
Mignon.

Bloomfield-Zeisler, Fannie  
Bühlig, Richard  
Busoni, Ferruccio  
Carraro, Teresa  
D'Albert, Eug.  
Danziger, Laura  
Debussy, Cl.  
Dehnanyi, E. v.  
Elvys, Myrtle  
Gabrilowitsch, Ossip  
Gans, Rudolf  
Gershwin, George  
Glasunov, A.  
Grieg, Edvard  
Hofmann, Josef  
Humperdinck, Prof. Engelbert  
Lamond, Frederic  
Leoncavallo, R.

## The MASTER-WELTE

The New Original Welte-Mignon Reproducing Grand

The Master-Welte is a musician's piano of the highest quality. The entire mechanism is installed within the confines of the normal grand piano casing in a way that overcomes the necessity of a drawer or any additions that would interfere with manual playing. Standard length of key balance and touch have absolutely been maintained. It will delight the most talented performer.

The Welte Company, Inc.

695 Fifth Avenue, New York City

A Few of the 250 World-  
Famed Pianists Who Have  
Recorded for, and En-  
dorsed the Original Welte-  
Mignon.

Leschetitzky, Prof. Th.  
Lhevinne, Joseph  
Mero, Yolanda  
Ney, Elly  
Novace, Gulomar  
Pachmann, Vladimir De  
Paderewski, I. J.  
Pugno, Prof. Raoul  
Ravel, Maurice  
Reisenauer, Prof. Alfred  
Saint-Saens, C.  
Samsonov, Olga  
Scharwenka, Prof. X.  
Schelling, Ernest  
Schmitt, Germaine  
Scriabin, A.  
Sivinski, J.  
Spross, Charles Gilbert  
Strauss, Dr. Richard

## The Steinert Pianoforte

THE EXCLUSIVE  
PIANO

M. STEINERT & SONS, Steinert Hall, 162 Boylston St.  
BOSTON, MASS.

### MARY GARDEN SAYS:

I was much pleased to listen to your rendition on The Autopiano, which is the height of ingenuity when it comes to playing the piano by means of a music roll. Your instrument follows thoroughly the interpretation of the performers, giving a dignified reading of the classics. By your system for accentuating the melody, one is led to imagine hearing the velvety touch of a Paderewski. It seems to live and breathe.

Sincerely,

*Mary Garden*



THE AUTOPIANO COMPANY

629 West 50th Street

New York

# MUSICAL COURIER

*Weekly Review OF THE World's Music*



Rosa Ponselle

(from a recent painting by Chandler Ross)

As she appears in concert



